
Assessment 03

Portfolio

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Assessment 02

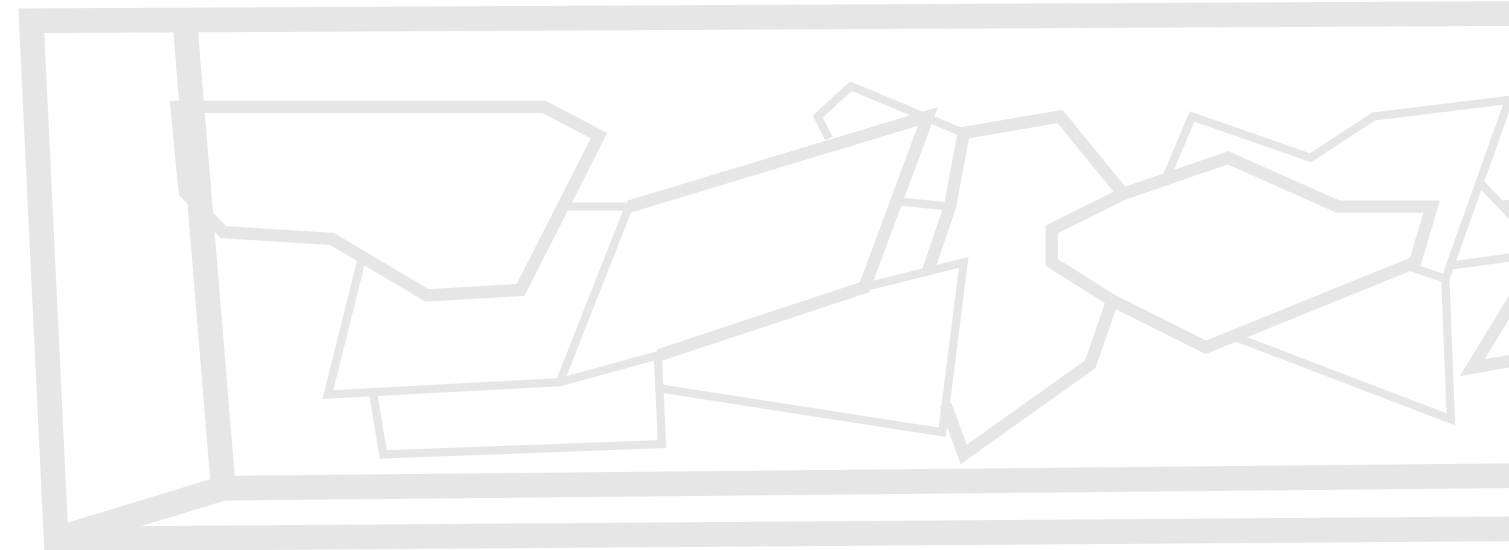
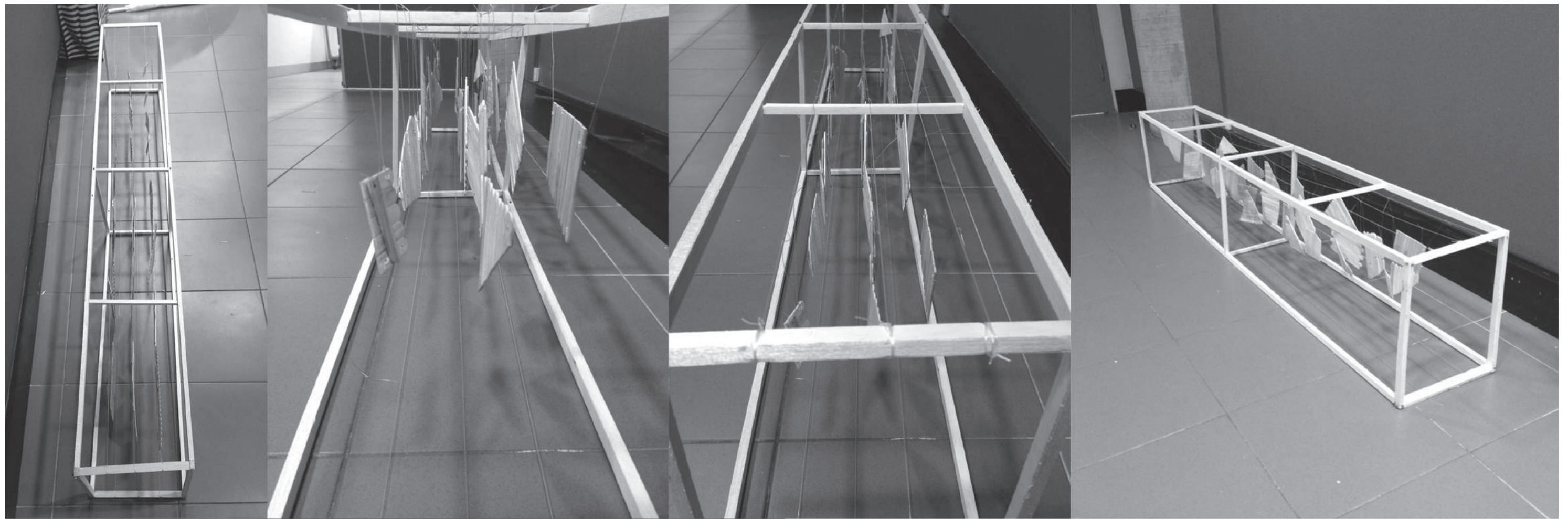
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Assessment 01

Ways of Seeing

The primary objective of this assessment was to provoke new thought into ways of seeing forms and subsequently deriving forms of architecture from them. The result of analysing these forms is to provide adequate design tools, from which information from one creative process and analytical site is tested and transformed to produce information for another creative design process.

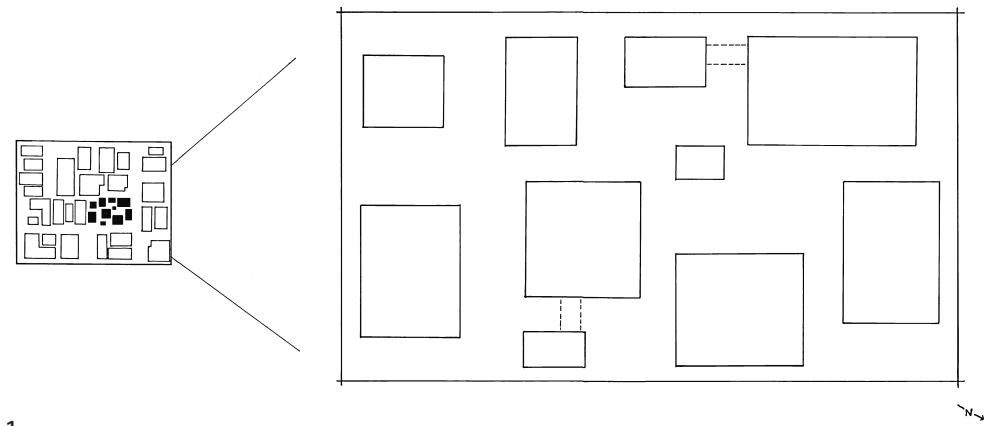
Through the development of physical models, the 'charette,' derived from human form, to a precedent analysis, from which information was extracted and abstracted to produce a translation back onto the body in the form of a three dimensional machine. The machine consequently embodies all the extracted information from the precedent at an experiential level.



'Le Modular'

Charrette

Using Le Corbusier's work, 'Le Modular' as a starting point, exercises were conducted to construct an architectural form within a rigid frame, based upon a sequence of images displaying transitional human form movement.



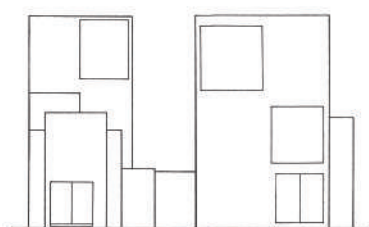
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MORIYAMA HOUSE

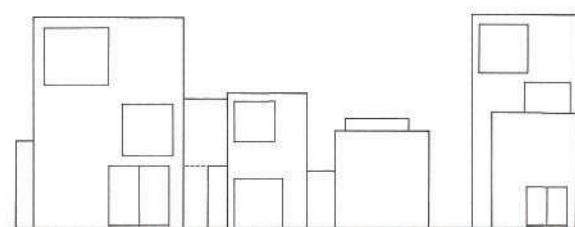
Precedent Study

The immediate focus of architectural concern based itself on the precedent of Moriyama House, designed by the SANNA group headed by Ryue Nishizawa, and completed in 2005.

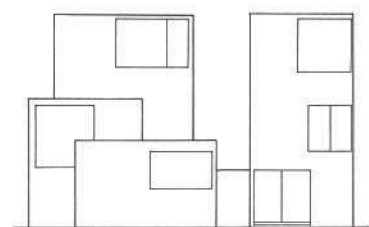
Through the development of a technical drawing set, a transition to thematic analysis developed through a combination of both individual, and group hybrid drawings - where light, views, spatial relationships, and circulation became the focus of information extraction.



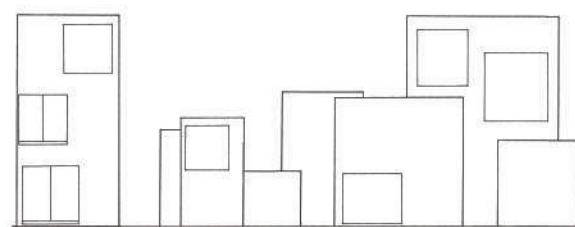
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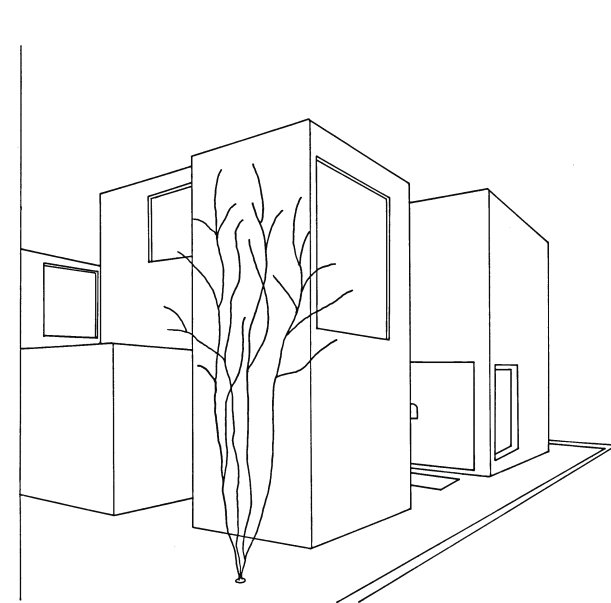
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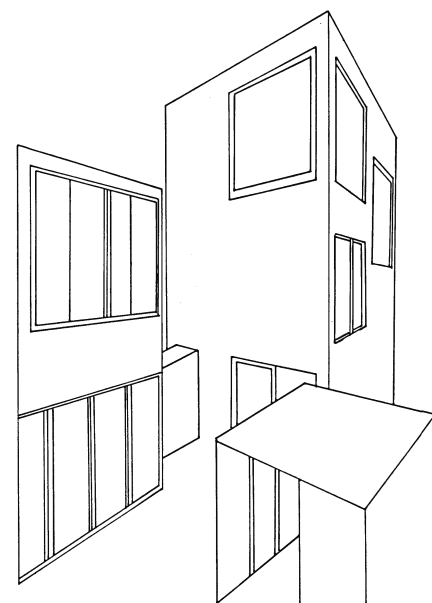
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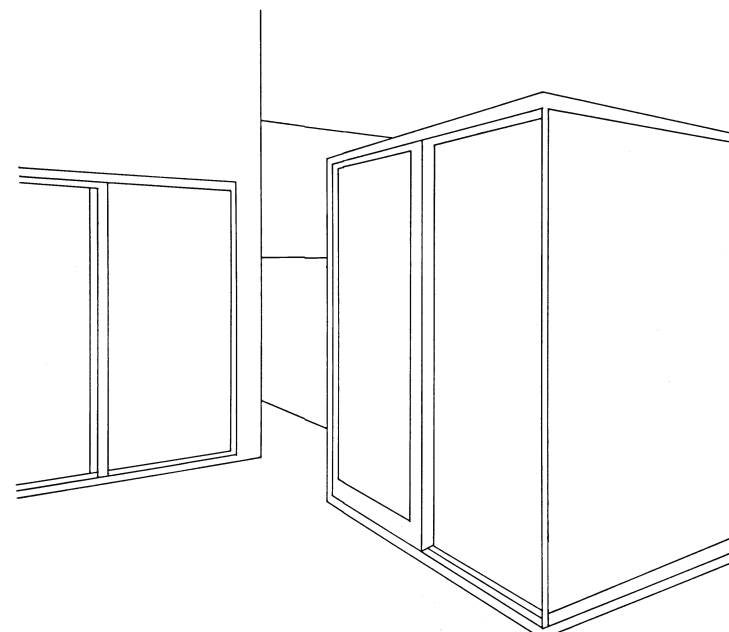
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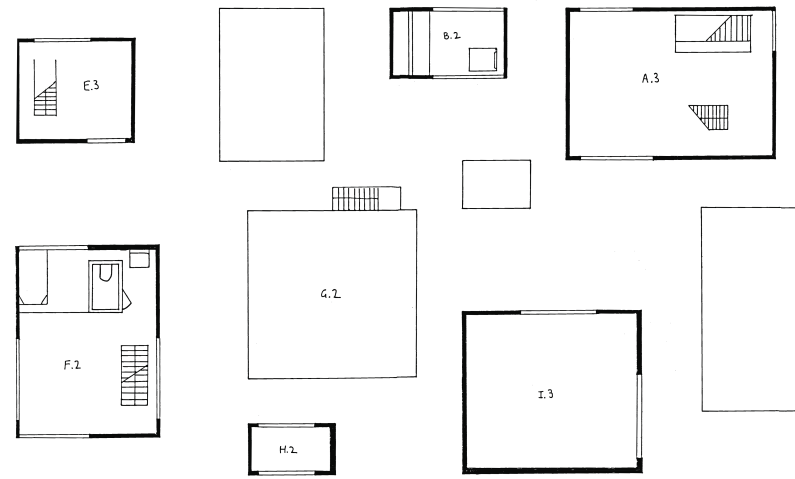
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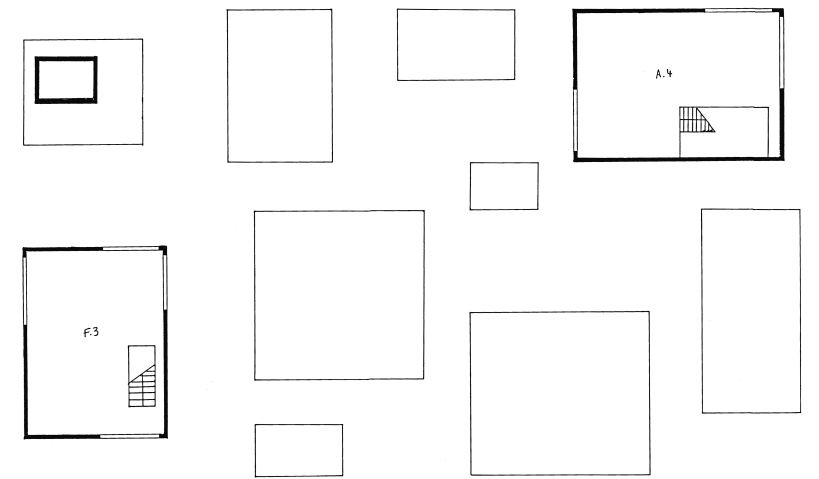
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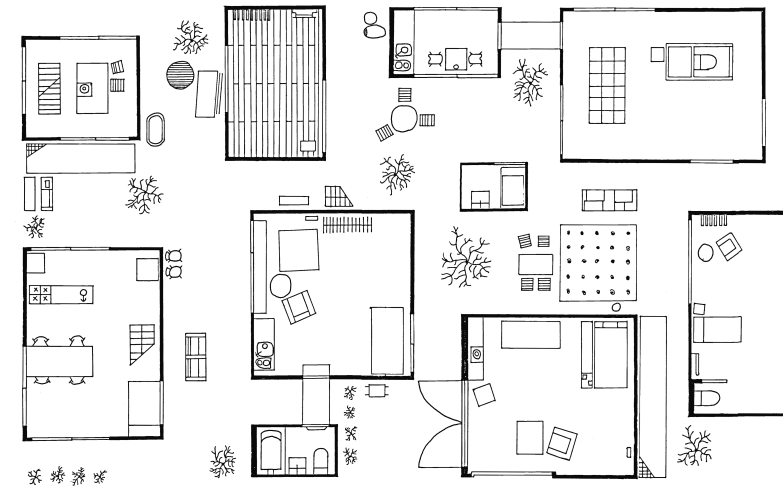
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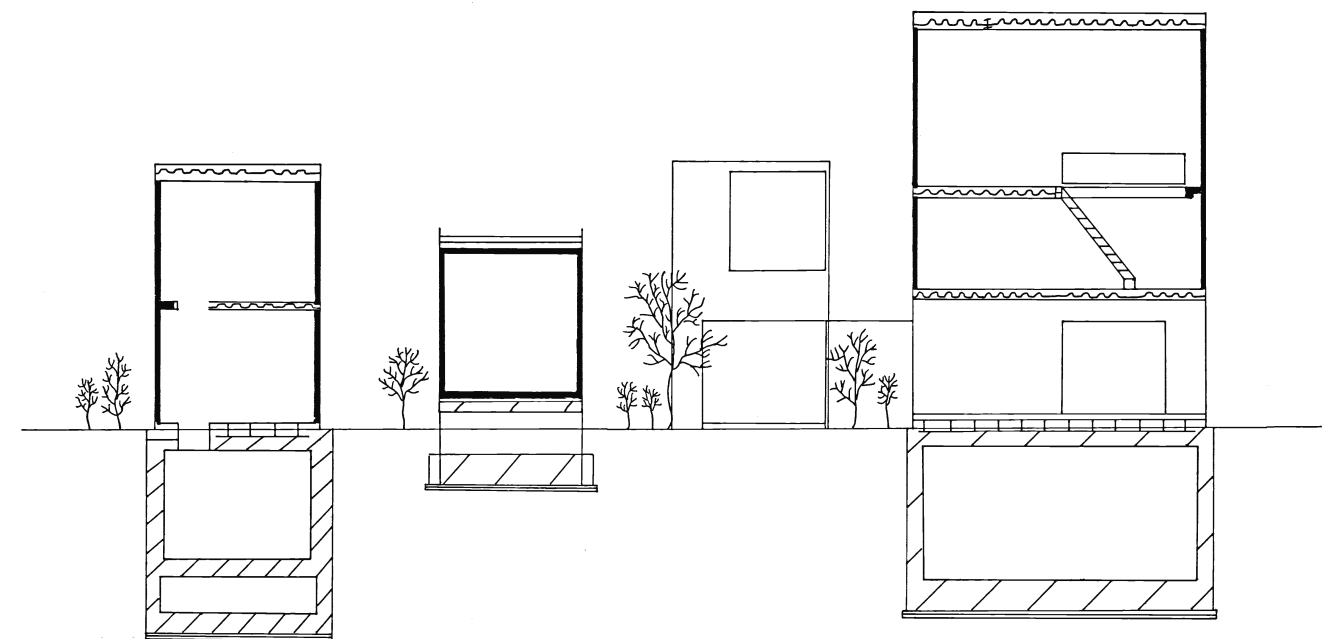


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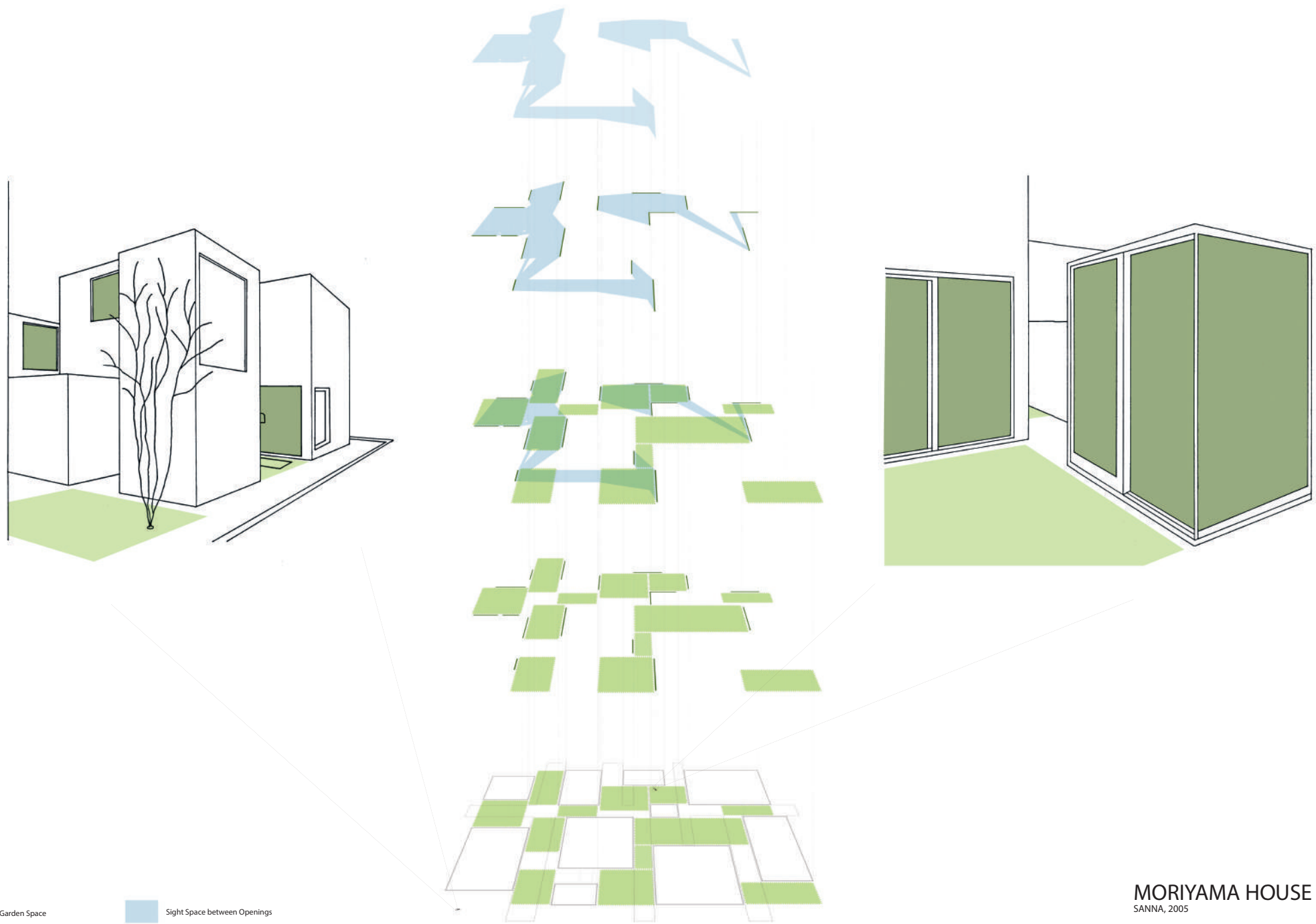


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- 1 Site Plan
- 2 South Elevation
- 3 West Elevation
- 4 North Elevation
- 5 East Elevation
- 6 Perspective from SE Cnr. through block F-I centre H (appox. true West)
- 7 Perspective from block G through B-D to A (approx. true West)
- 8 Perspective from block B through A-D (approx. true North)
- 9 Transverse section through E, C, A
- 10 Longitudinal section through C, G, H
- 11 Ground Floor Plan
- 12 First Floor Plan
- 13 Second Floor Plan



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Garden Space

Sight Space between Openings

Openings w/ adjacent Garden view

Perspective Marker

MORIYAMA HOUSE

SANNA, 2005

HYBRID THEMATIC STUDY (EXPLODED PERSPECTIVE)
SPATIAL RELATIONSHIP AND VIEWS ANALYSIS

Aidan Lewis - 11654656

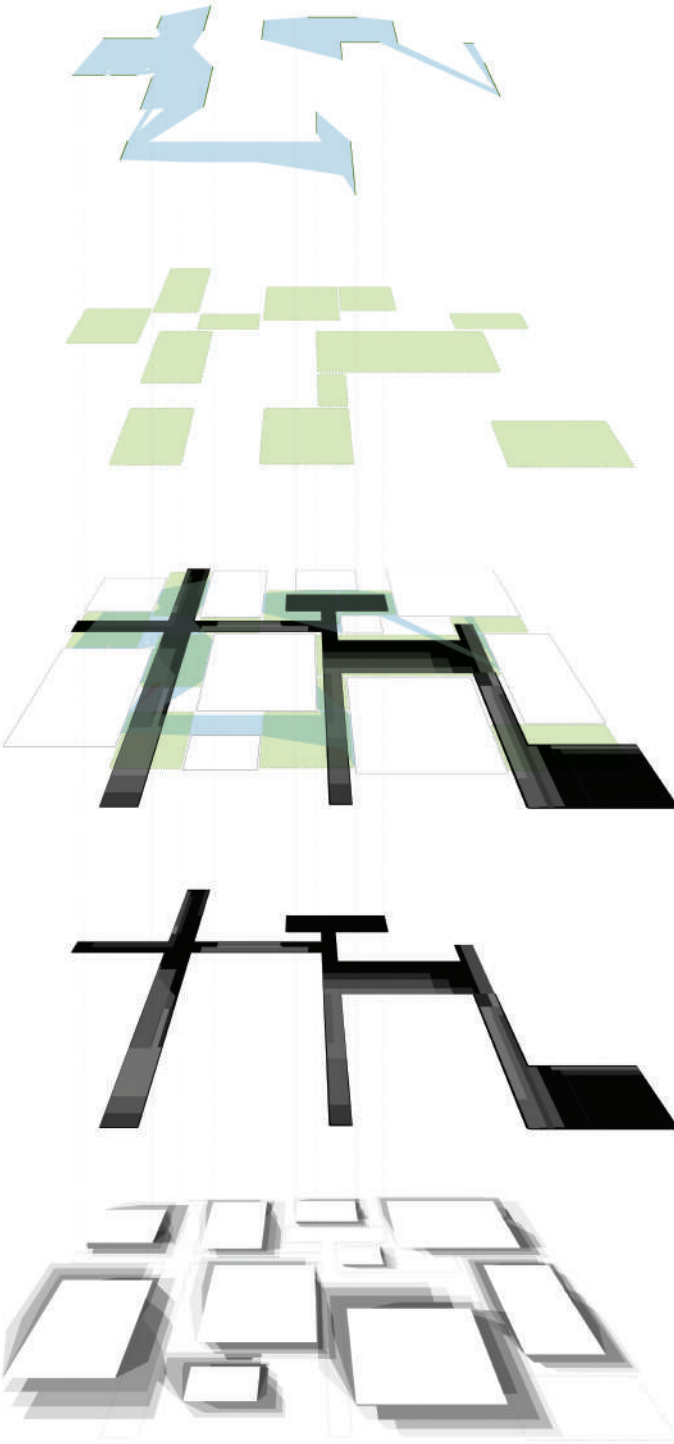
MORIYAMA HOUSE

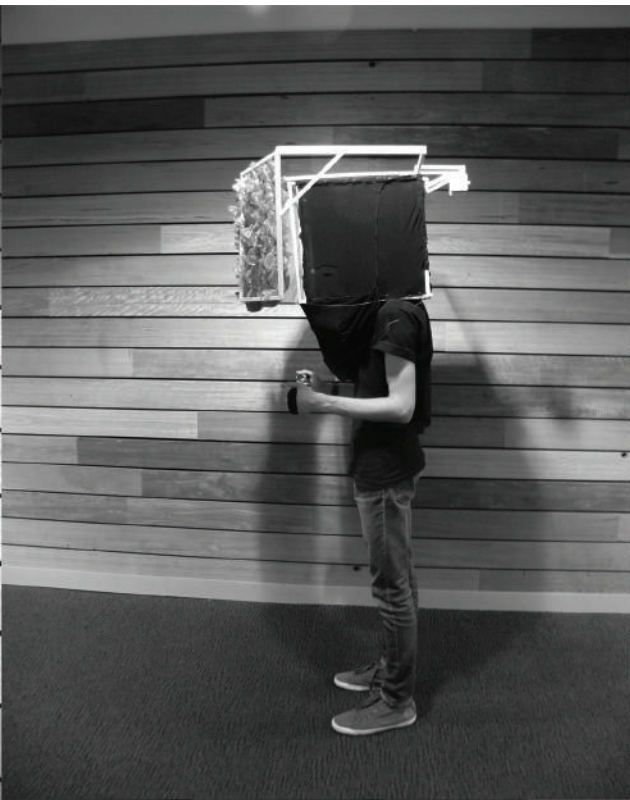
SANNA, 2005

HYBRID THEMATIC STUDY (EXPLODED PERSPECTIVE)
SPATIAL RELATIONSHIP, LIGHT, VIEWS, AND DENSITY ANALYSIS

Aidan Lewis - 11654656
Caitlin McCarthy - 12004259

- Garden Space
- Sight Space Between Openings
- Shadow Intensity
- Openings w/ Adjacent Garden View
- Density Of Light Exposure
- Precedent Outline

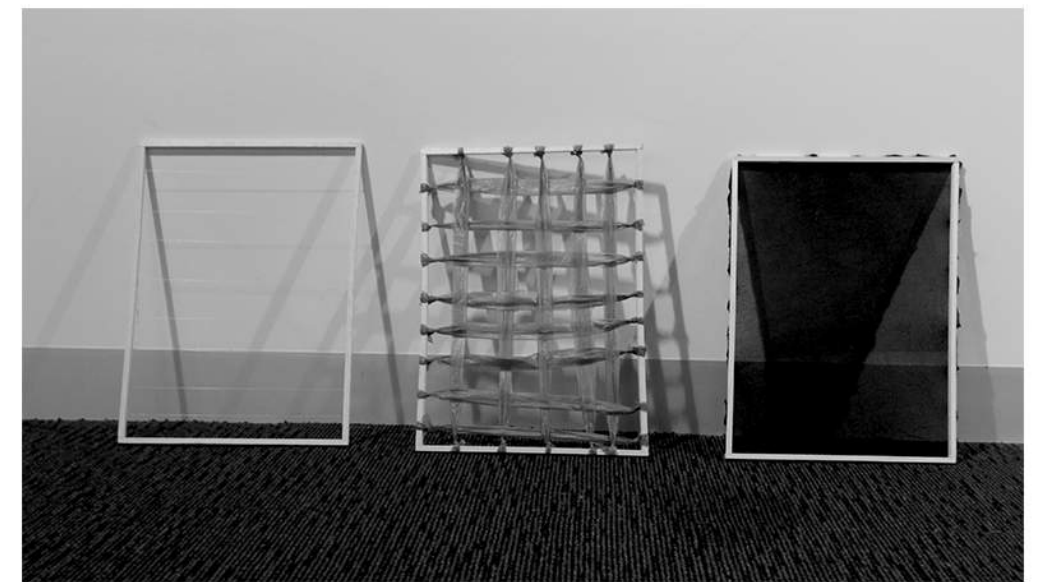
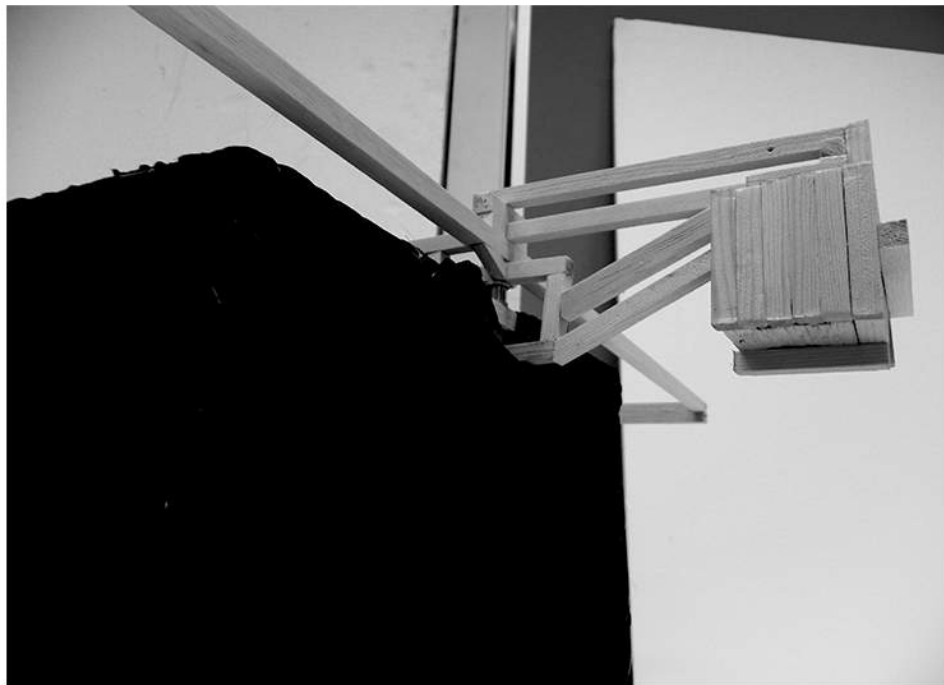
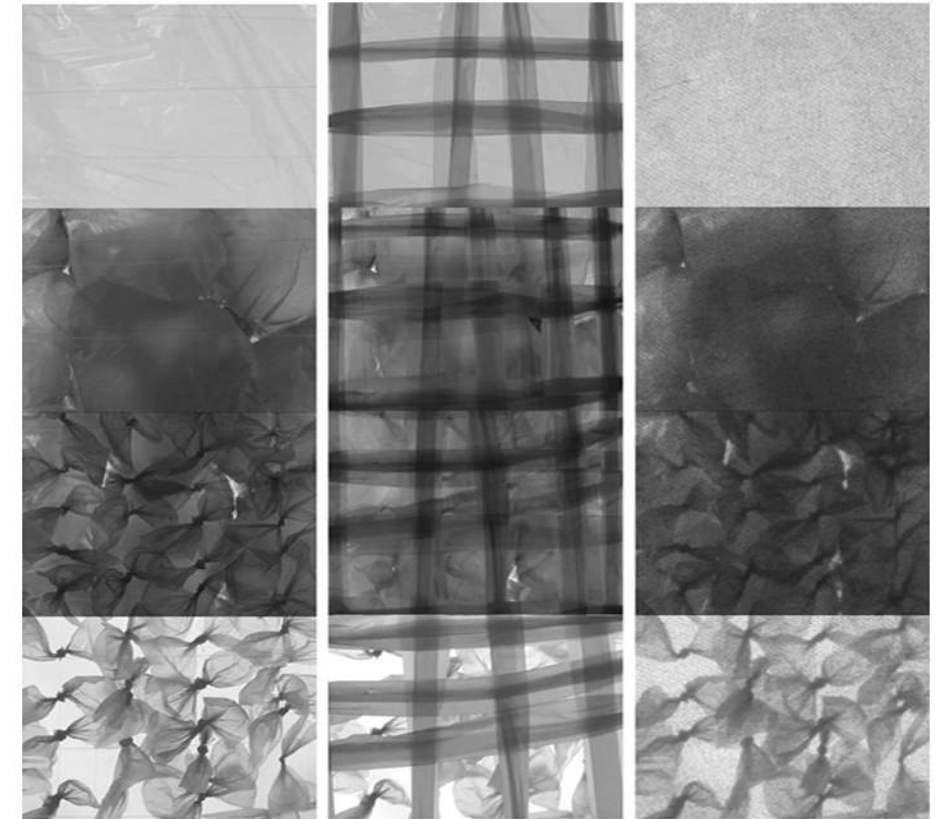
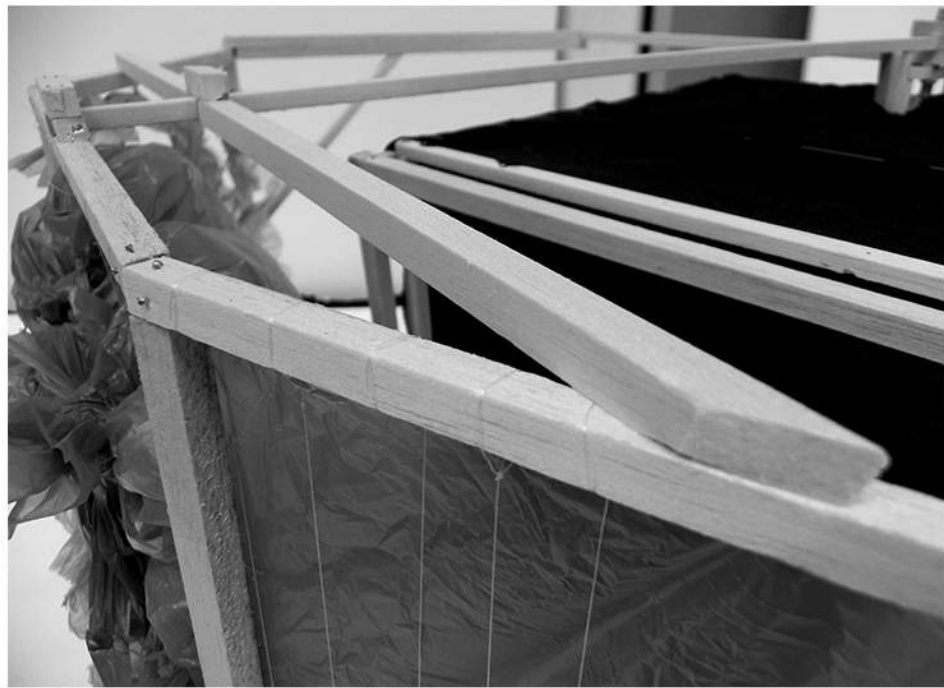






*Visualising*³ Machine

In a translation from two to three dimensions, the machine embodied the thematic traits examined in the hybrid drawings based on Moriyama House and became a site of context on the human body. Themes such as the filtered effects of light, subsequent view shaping, and a spatial awareness that impacts upon circulation patterns were the primary translation aims for the machine.



Visualising³

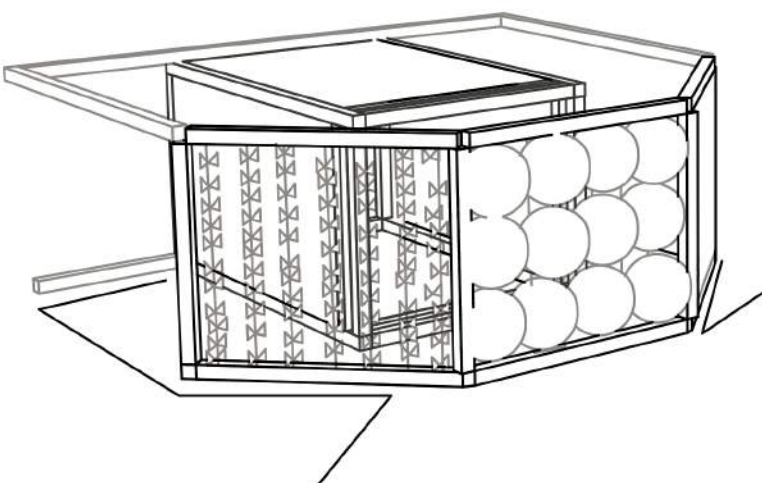
'Visor of Revolving Light'

Aidan Lewis, 11654656, and Caitlin McCarthy, 12005942.

The machine draws upon variable light conditions to demonstrate a variety of views and sight spaces experienced throughout Moriyama House.

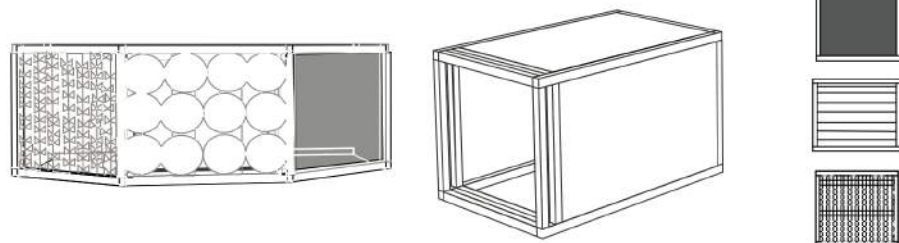
A series of external framed sight spaces, in conjunction with the user's simulation of movement - directed through complimentary arm motions fixed at the elbow - allows for constantly changing views and filtered light as these frames sweep across the line of sight of the user. In addition, any one of three individual filters may be placed within the internal sight space to simulate the type of atmospheric light that the user will experience, displaying the variable light conditions at Moriyama House.

The manipulation of the machine through direct human input allows these views to be experienced at full scale and thus also evokes a series of spatial conditions that affects the user's perception of, and receptivity to, the space around them.

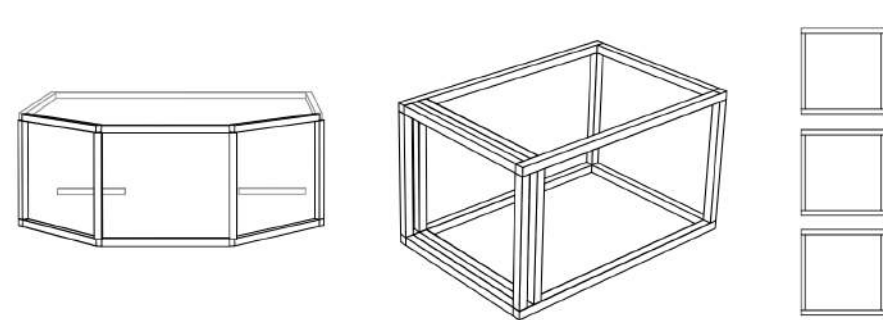


CONSTRUCTION

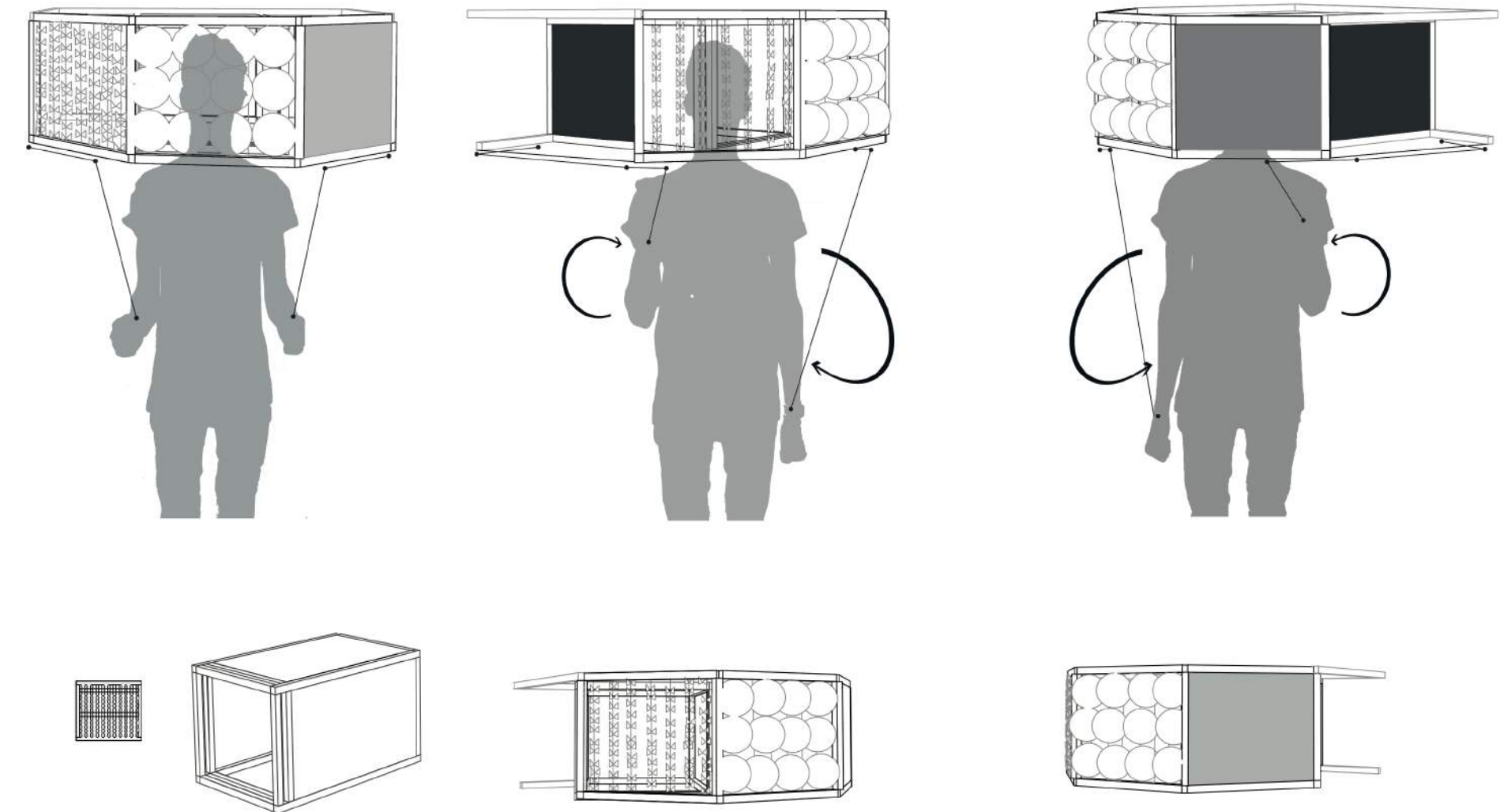
a. Skin



b. Structure



DIRECTIONS

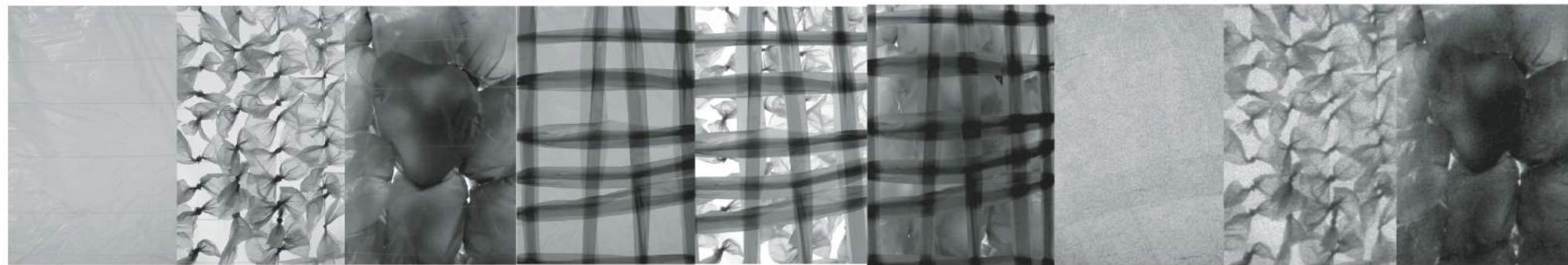


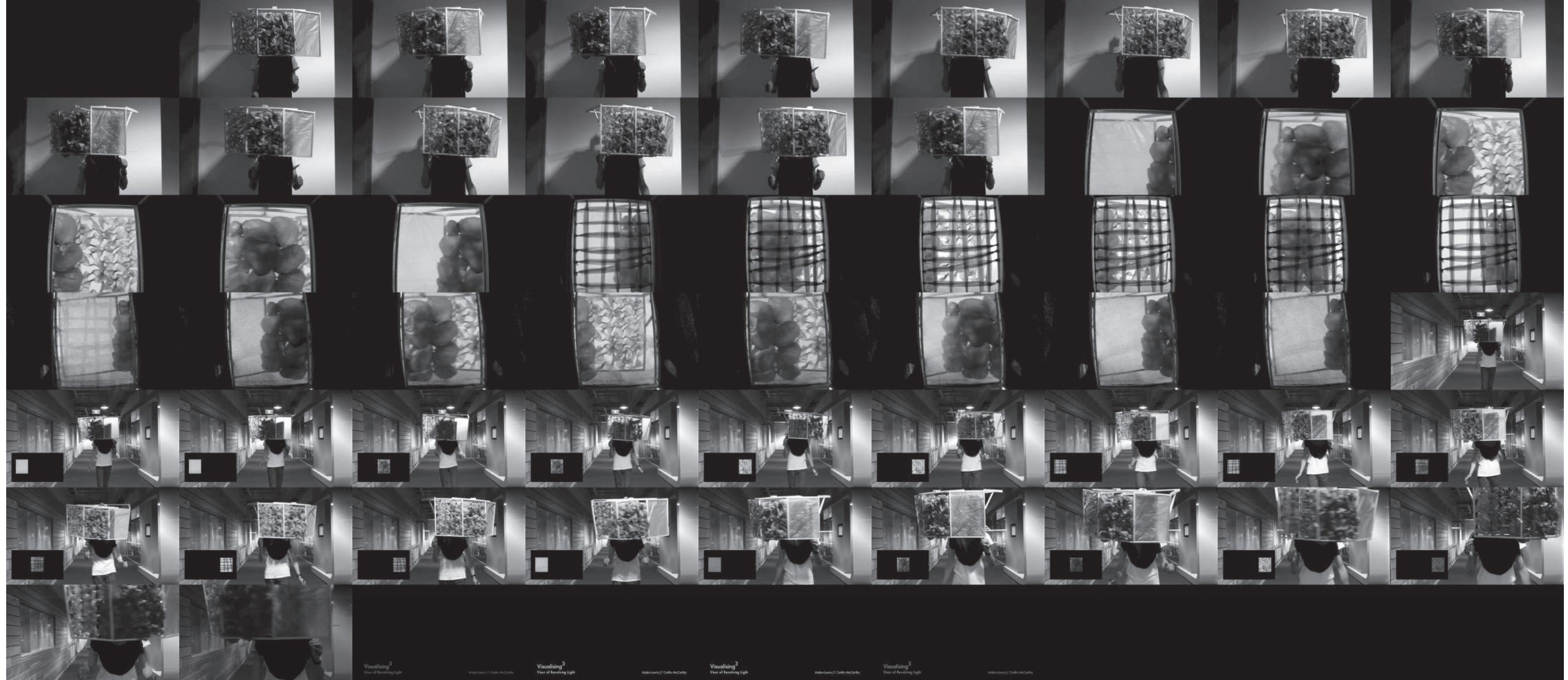
1. Insert appropriate filter. Place machine on shoulders while fastening the appropriate wristband to hands. Lock arms parallel at 90 degrees from the chest.

2. Extend the left arm 90 degrees downwards as right arm contracts 90 degrees upwards. This complimentary movement results in the leftward rotation of the outer frame and thus a change in light condition in a particular view.

3. Then contract the left arm 180 degrees upwards while the right arm extends downwards, also in an 180 degree rotation. This results in an opposing movement as the outer cube rotates around exposing the third of the outer filters.

VIEW POINTS





Assessment 02

Organisation + Context

The primary objective of this assessment was to understand the appropriate contextual and organisational conditions by which an architecture form is derived. Continuing from the work produced in Assessment 01, the experiential effects projected by the machine gave way to an understanding of how space may be shaped and created. The conceptual analysis work now transitioned into the creation of spatial forms.

The logic of the machine now provided a context from which design took place in order to resolve a design solution - the design brief being to design and propose the construction of an amenities block housed within a multi-functional pavilion space, the *transformer*, in accordance with the development of *The Goods Line*. *The Goods Line* is a proposed redevelopment of the Ultimo Pedestrian Network, with the primary aim to link Central Station to Darling Harbour via a pedestrian accessible pathway.

In using *The Goods Line*, an organisational context for the ideas and concept embedded in the machine, an architectural form was created in accordance with the existing requirements and necessary functions for the amenities block - a public toilet and cafe kiosk. The following documents the development of this design process.

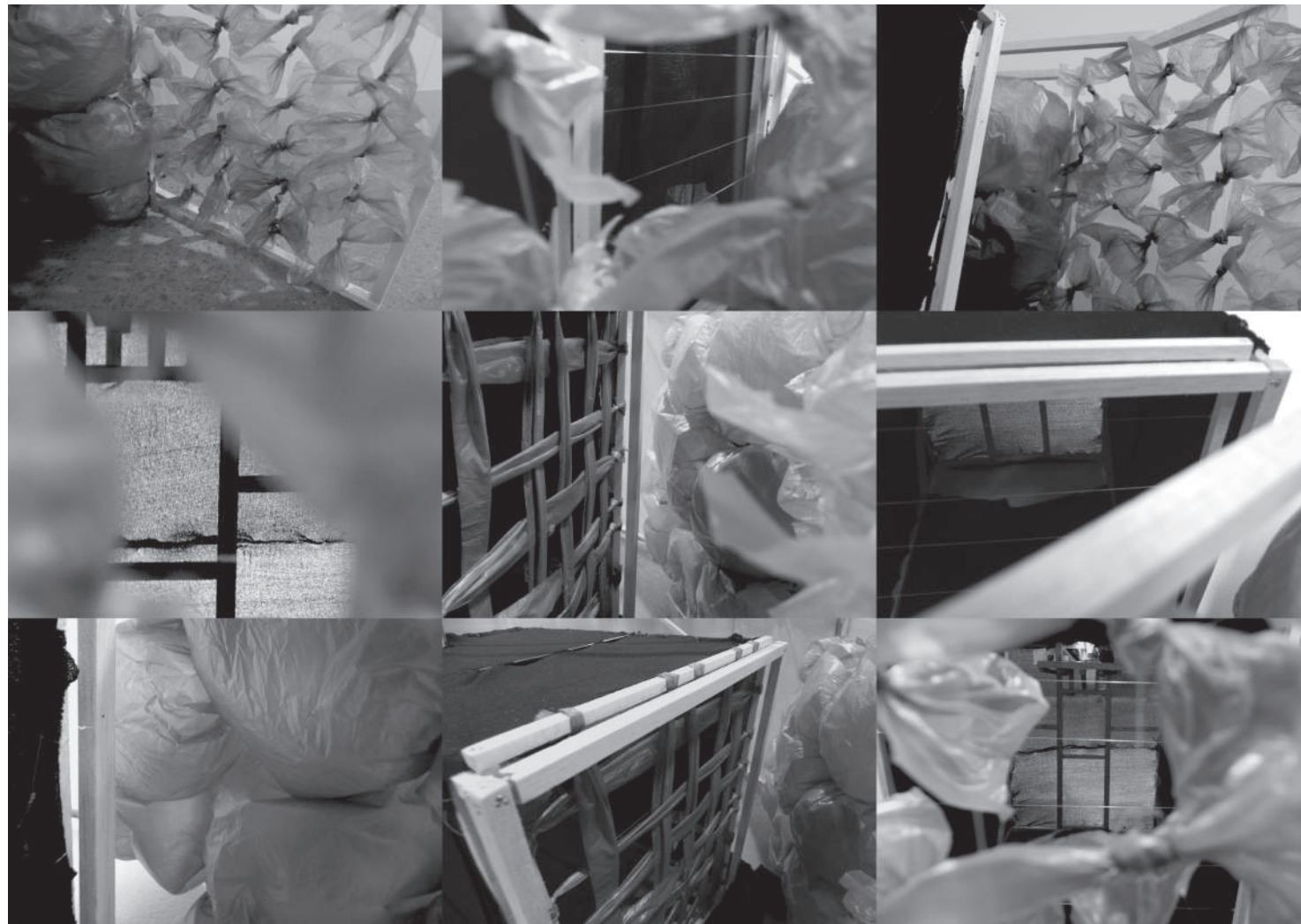


Photo Collage

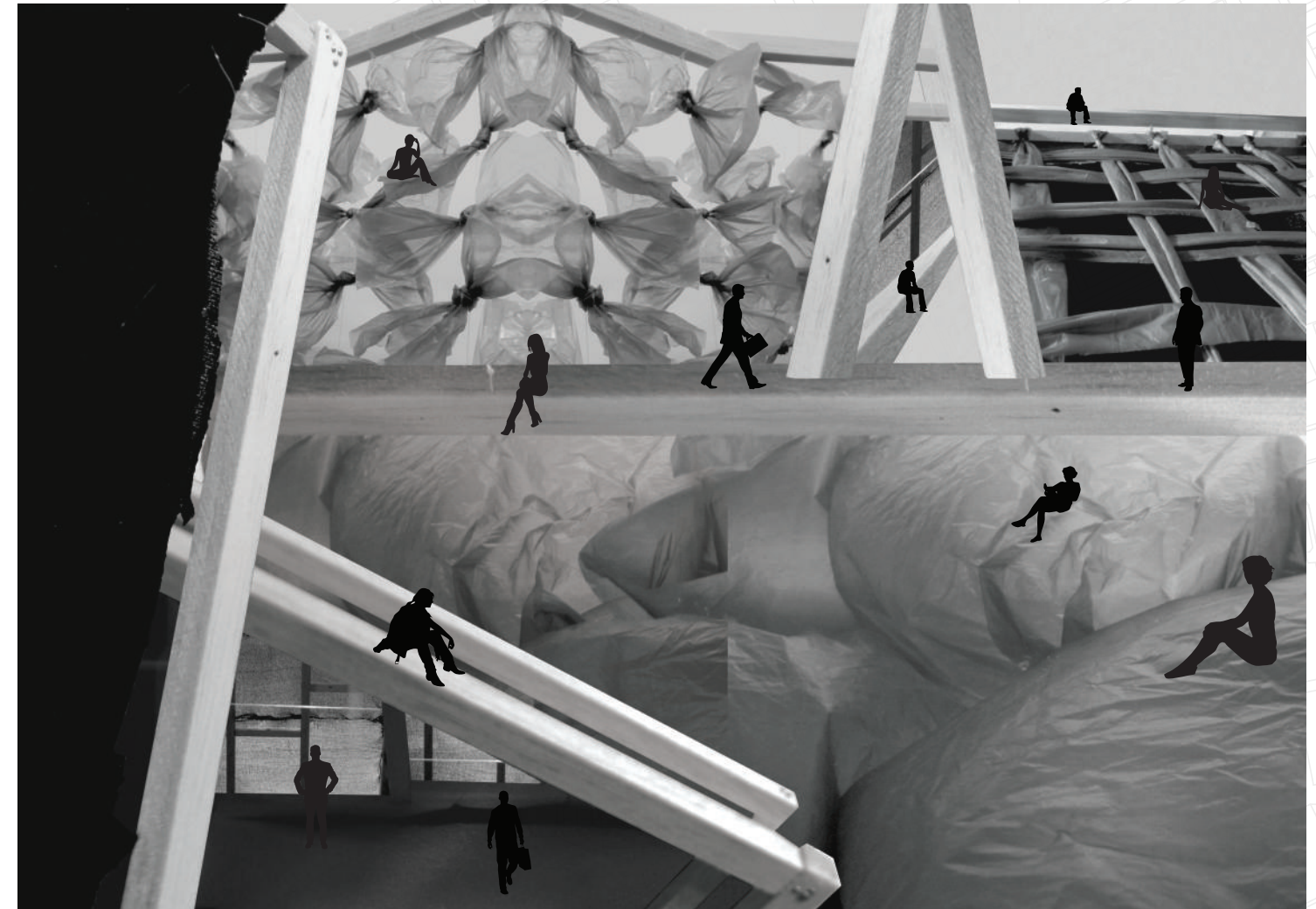
Contextual Analysis

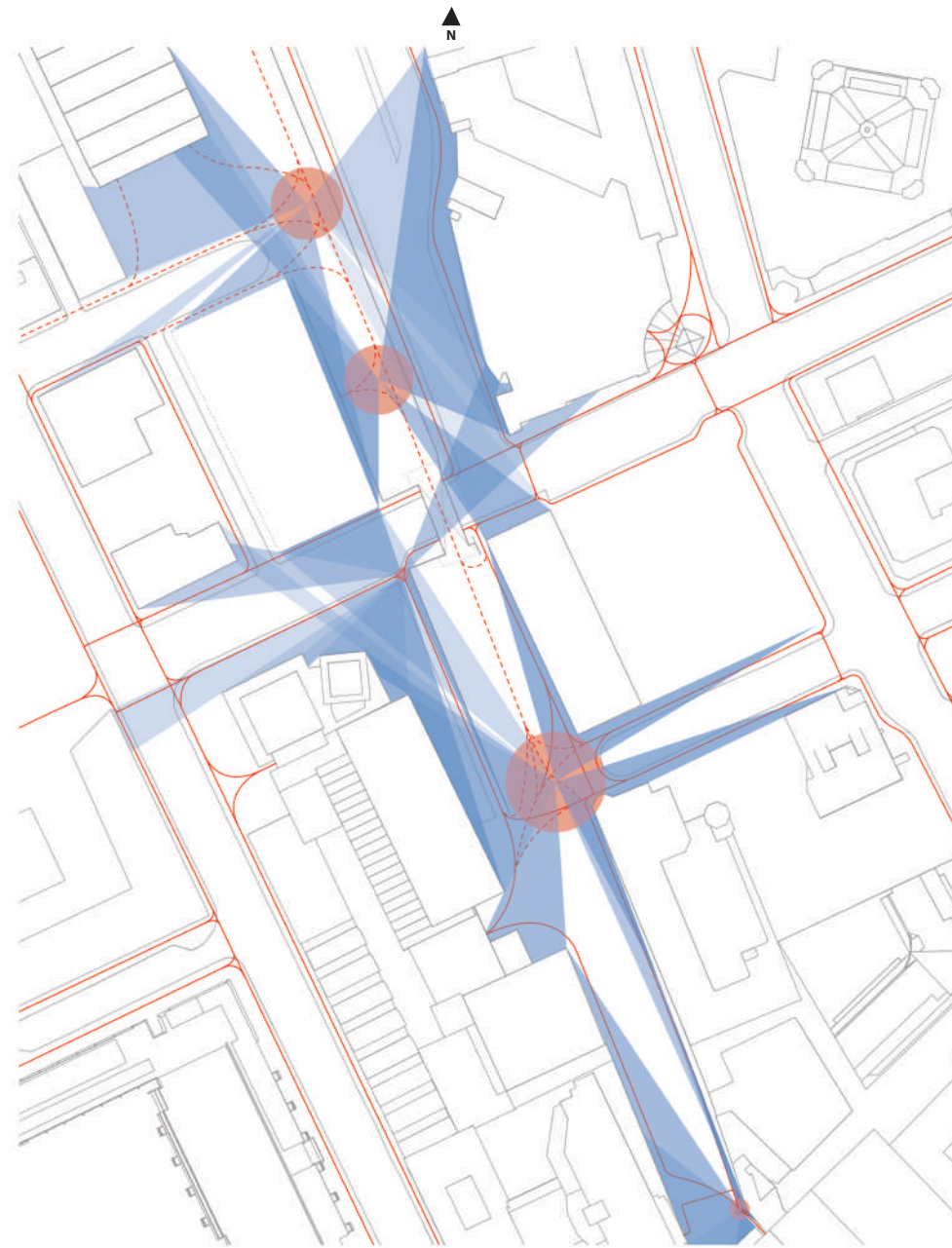
Photo Catalogue + Machine Collage + Site Mapping

Through the development of a photographic catalogue to capture the thematic elements embedded in the machine, a Machine Collage was abstracted to greater understand the spatial elements and shaping capabilities of the machine in constructing functional space.

Following this, a site mapping was produced to extract contextual information regarding the site of design implementation. Themes studied within the machine became the focus of extraction, with pedestrian circulation, high activity areas, and the resulting effects on visual perception of the surrounding space, the key components.

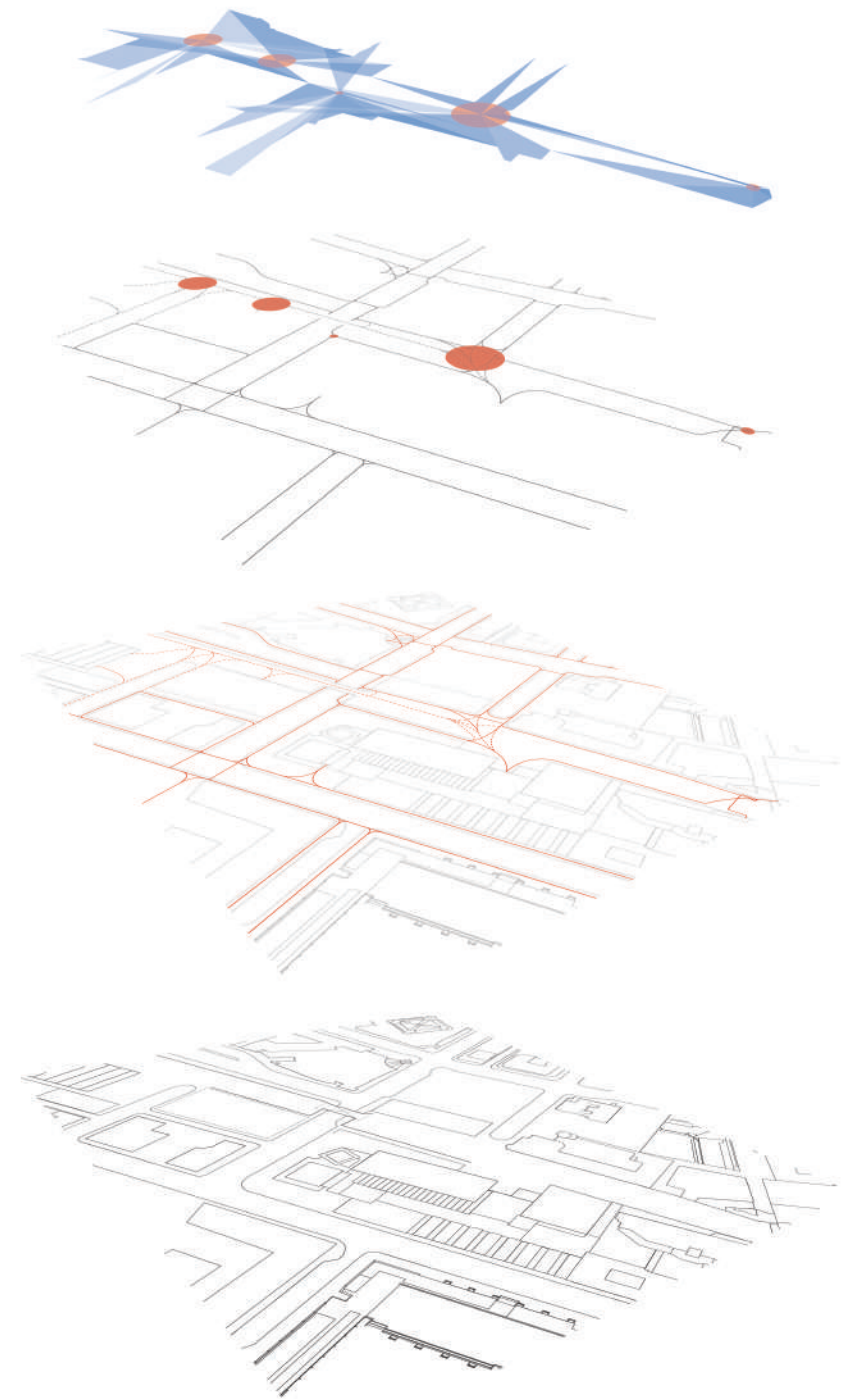
Machine Collage

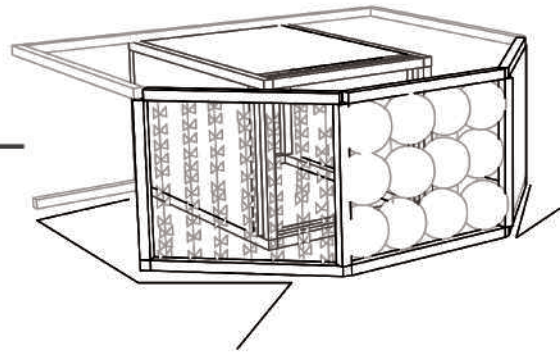




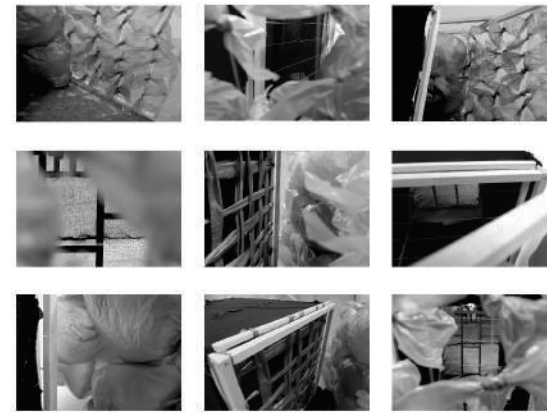
SITE MAPPING
The Goods Line
Central Station - Darling Harbour Pedestrian Link
Aidan Lewis - 11654656

- Pedestrian Circulation
- - - Prospective Pedestrian Circulation
- High Activity Pedestrian Zones
- Visual Noise at Eye Level





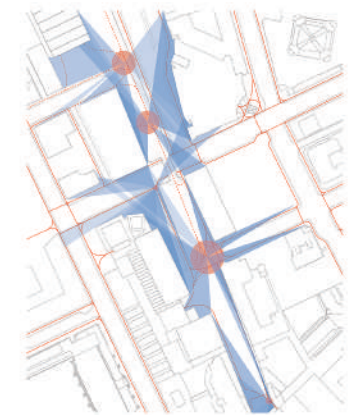
Conceptual analysis of Moriama House through Group Hybrid derives basis for machine; Changing light, views, and the resulting effects on spatial awareness (circulation). Human body becomes the site and context for these themes.



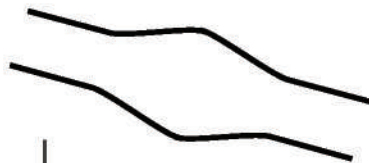
Exploration of themes embedded in machine is analysed photographically. The result of various materials and textures create a range of view spaces through variable light conditions.



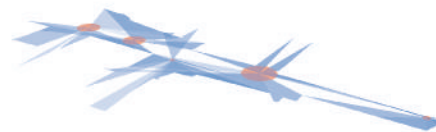
Textures and view spaces are abstracted to produce a virtual space of human interaction. Ways in which the machine's themes and concepts can shape space architecturally becomes the focus.



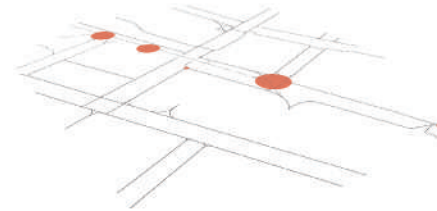
Themes explored in machine, photographic catalogue, and collage become the focus of analysis within the context of the UPN redevelopment (Ultimo Pedestrian Network). Site mapping is produced to document this analysis.



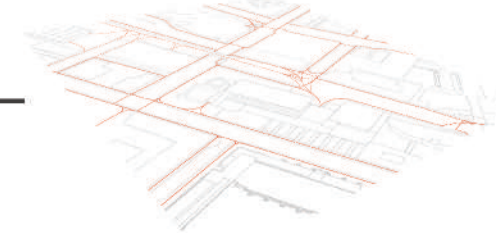
These experiential concepts are used as a direct inspiration for the exploration of a built form through the simplification of opening and closing space into a streamlined form. The way in which space for human interaction can be shaped through this is explored.



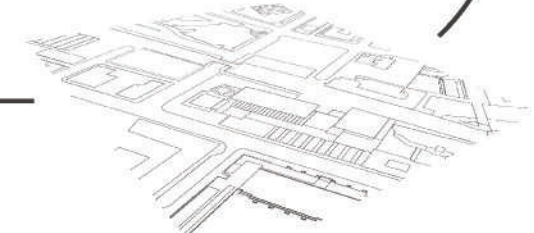
Isolation of 'visual noise'. The notion is derived from a combination of both the user's proximity to a built form's facade, and the physical scale of the facade. Both directly influence the user's awareness of the area around them and as a result, a feeling of becoming closed and constricted, as well as open and spacious is experienced.



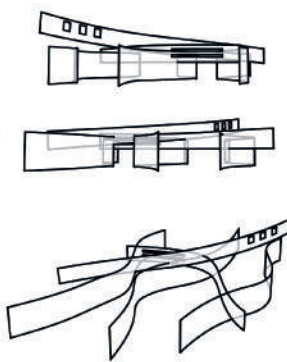
Isolation of high pedestrian activity zones. The concept of greater visual awareness in areas of slower movement (created by increased interaction with other pedestrians) is explored.



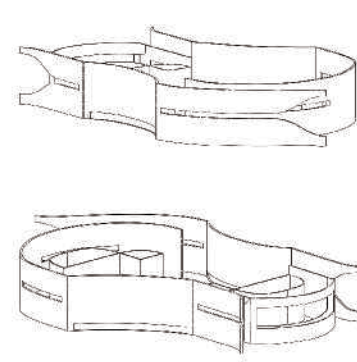
Isolation of pedestrian circulation. The context of the site denotes the importance of pedestrian access as a means of transportation.



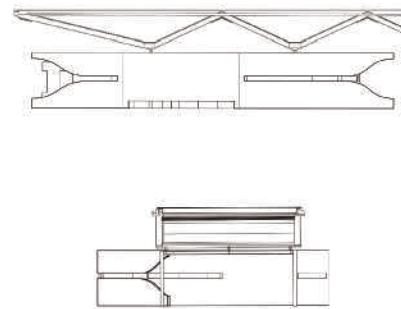
Explosion of site mapping enables an isolated understanding of the key elements and concepts of exploration and human interaction with the current site.



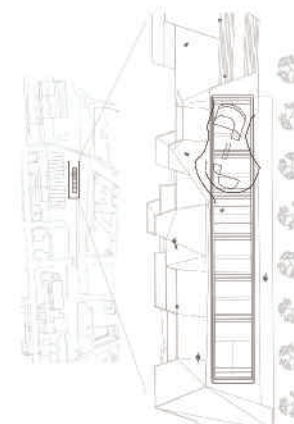
Sketch models are produced to explore how space can be shaped on a physical scale. Curvature of walls create expansions and voids of spatial interaction. Cross beams explore the ways in which voids can create visual openings and positive light space.



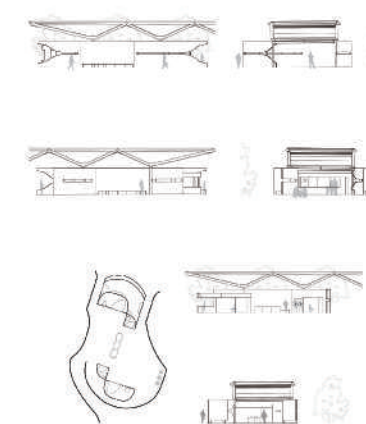
Through modelling - both physical and virtual, these concepts become translated into functional spaces given the context of an amenities block (public toilet + cafe kiosk). Areas of functional use are scaled to produce a virtual 1:1 scale model. An understanding of designing at a human scale is developed.



The design becomes housed within the context of the 'transformer', a multi-functional pavilion space sited on the UPN. An understanding of creating space within a defined boundary is explored.



The context of the 'transformer' is analysed and produced in the form of a context and site plan.



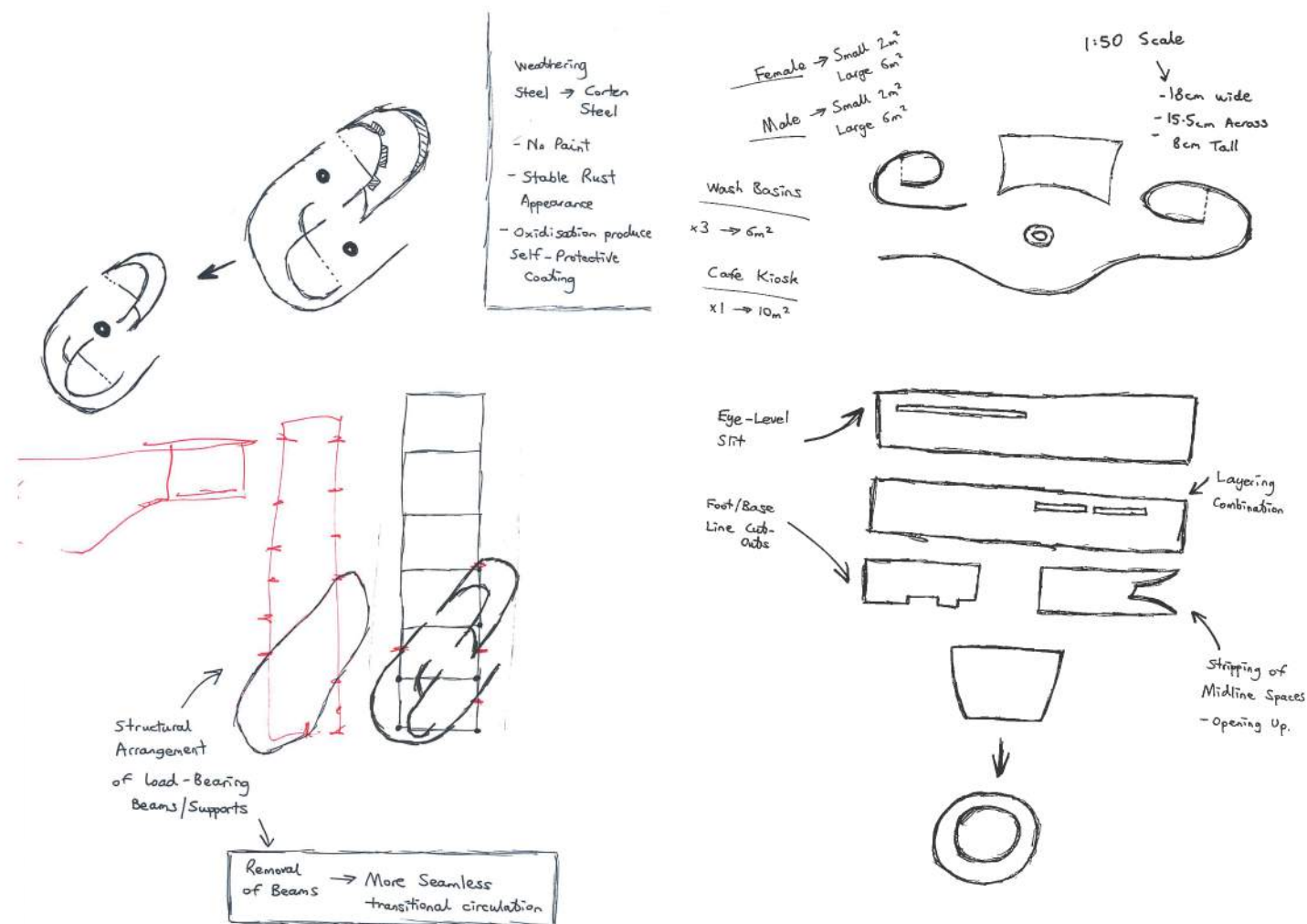
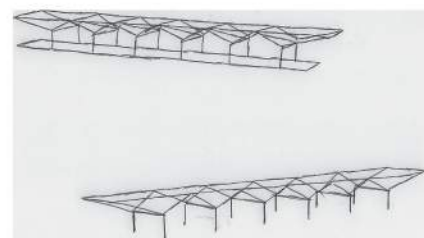
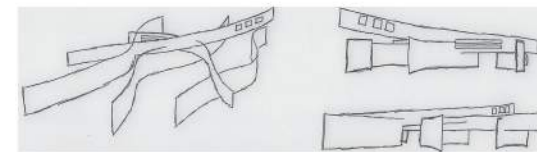
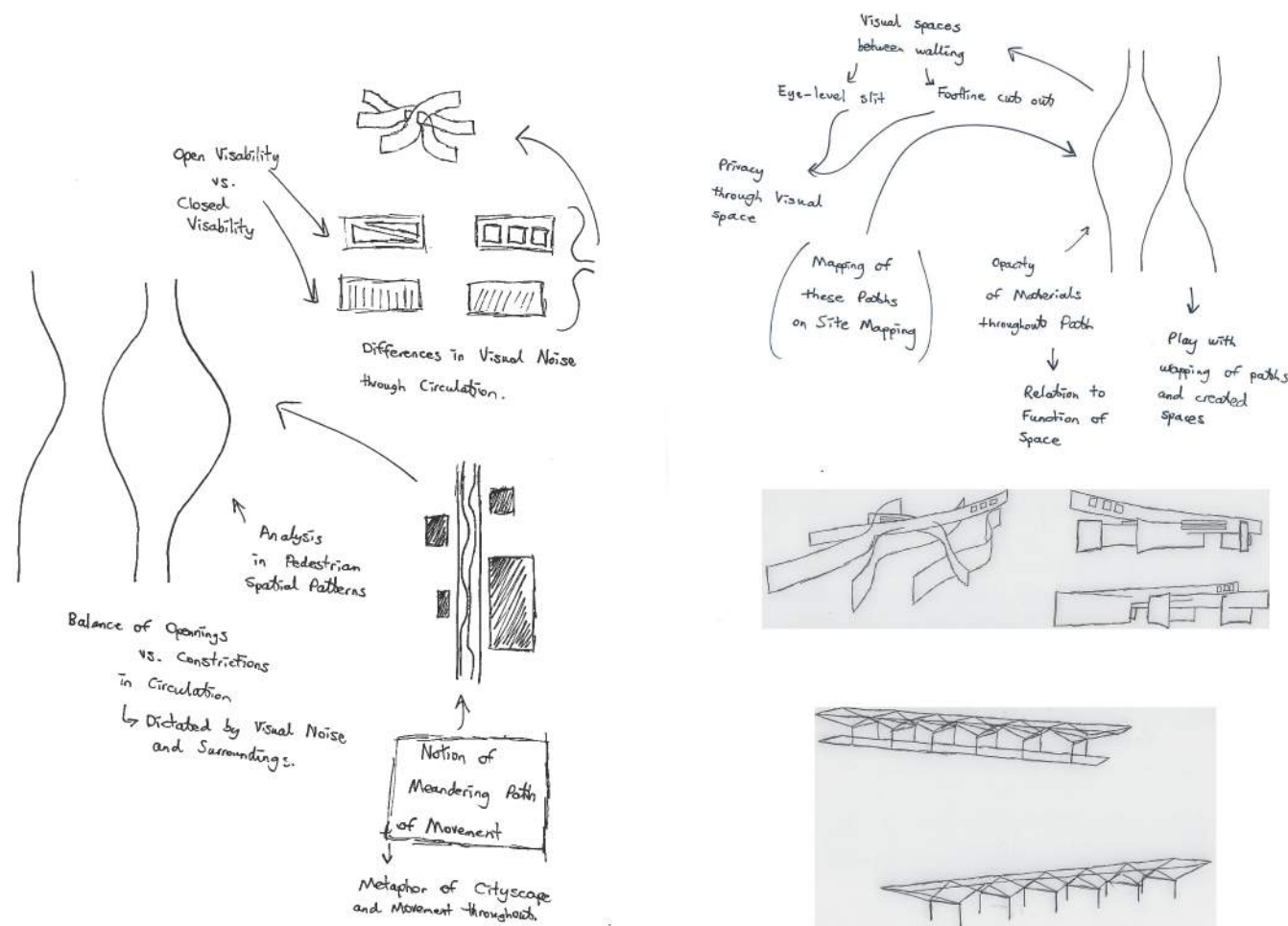
A drawing set including floor plans, sections, and elevations is produced to develop a technical understanding of the proposed design.

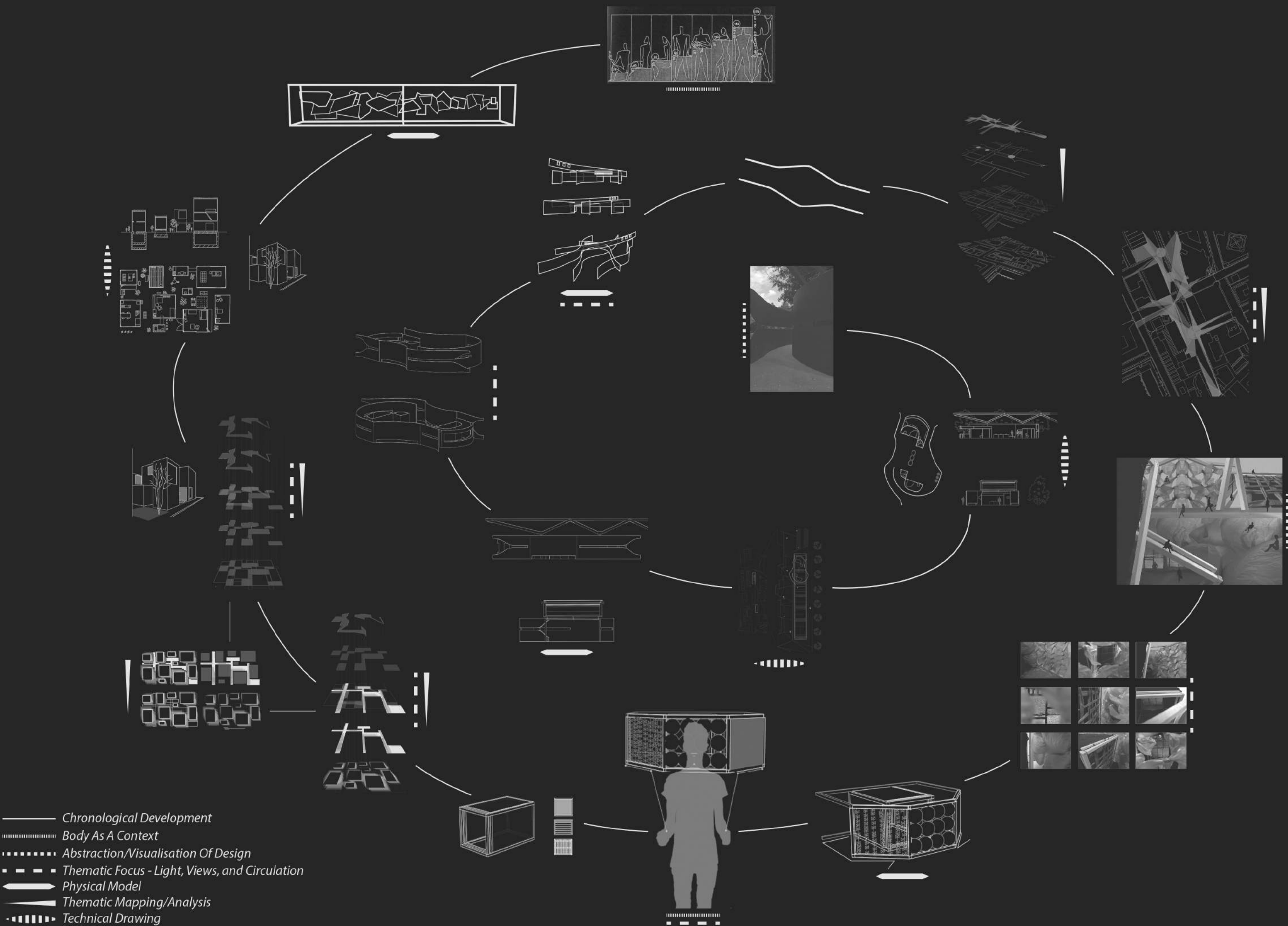


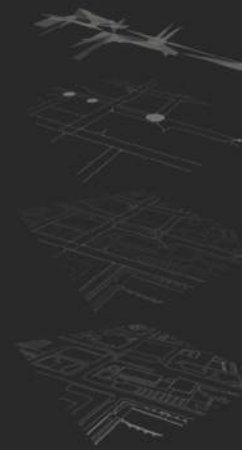
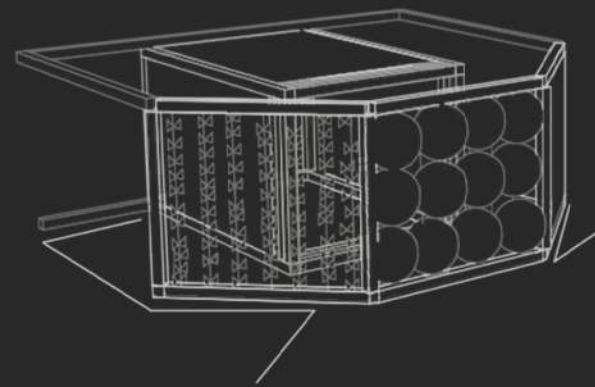
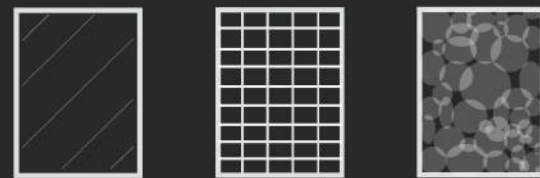
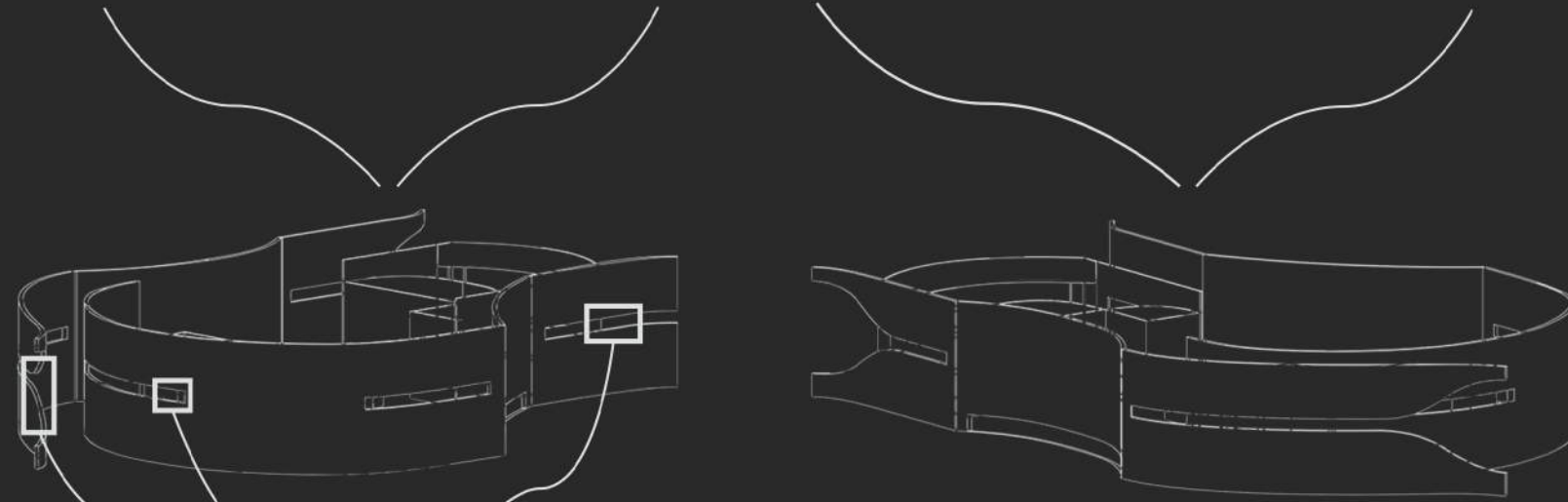
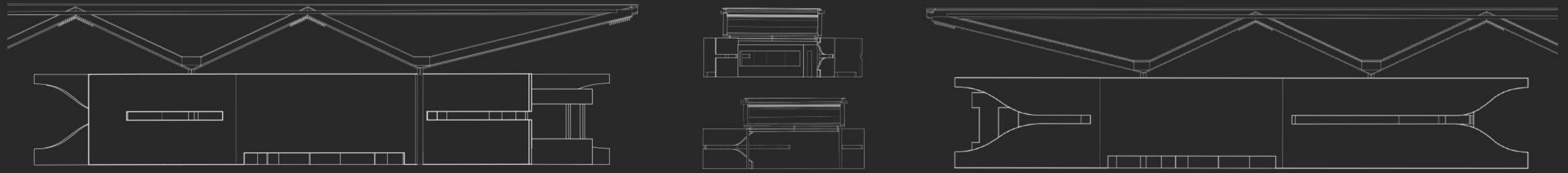
Themes and concepts embedded in the design are explored in a virtual space of interaction to understand ways in which they can influence real world conditions.

'Public Toilet + Cafe Kiosk' Design Process

Through the development of various sketchwork, physical and digital modelling, and diagrammatic mapping, the design process demonstrates a multitude of techniques to both convey and achieve the design goal. The Process Manual provides a detailed insight into the design development, stemming from the translation of the thematic concerns of the machine all the way through to placing the final design in a virtual environment of interaction to examine its potential spatial qualities.



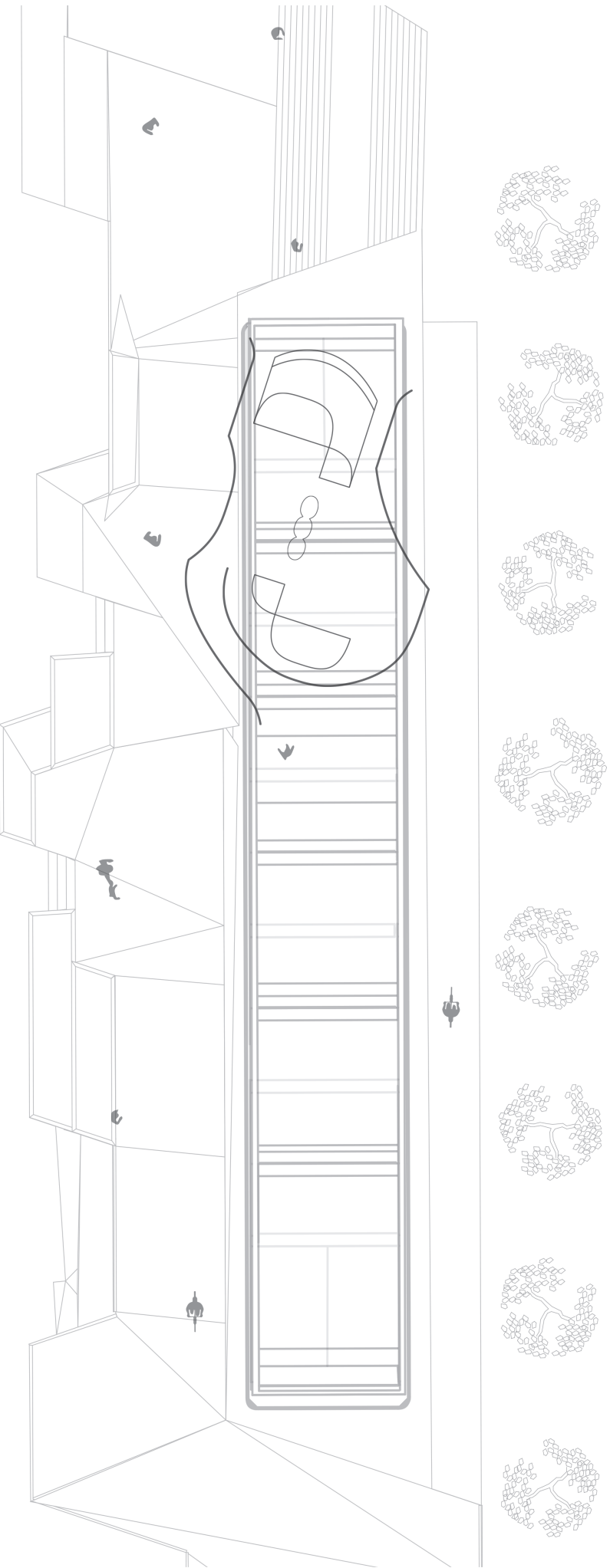




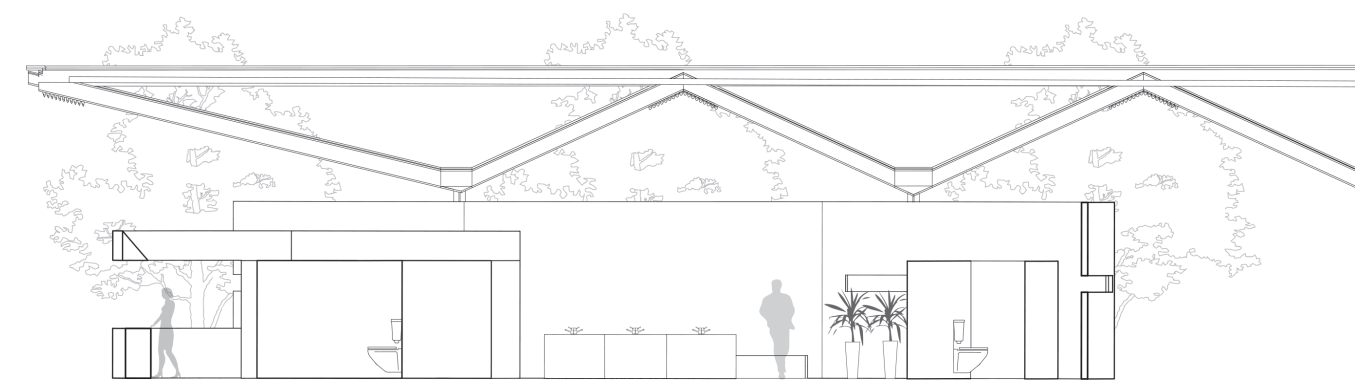
Context Plan	1
Site Plan	2
Section A	3
Section B	4



1



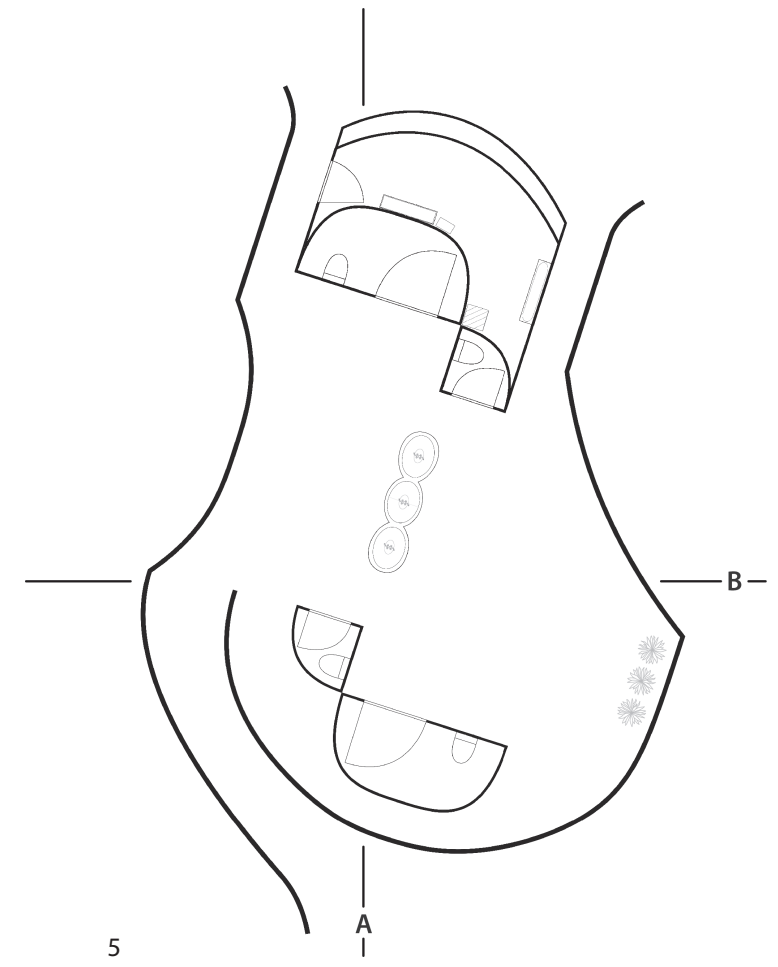
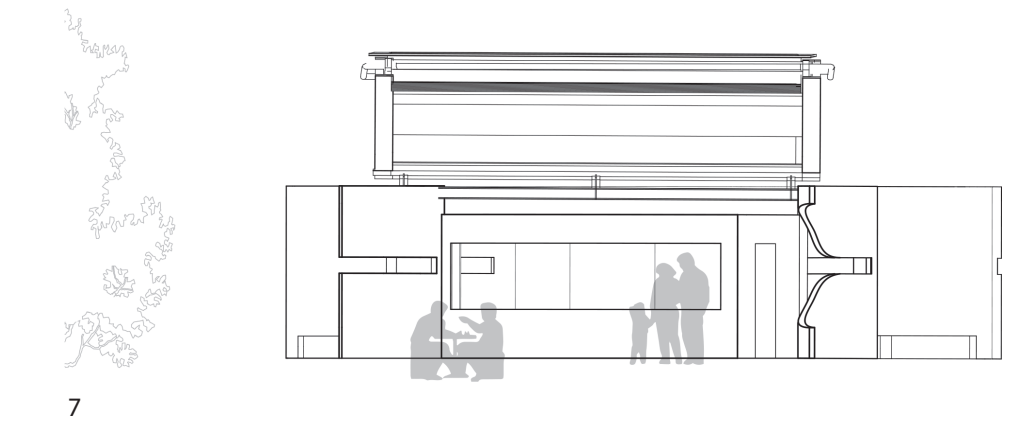
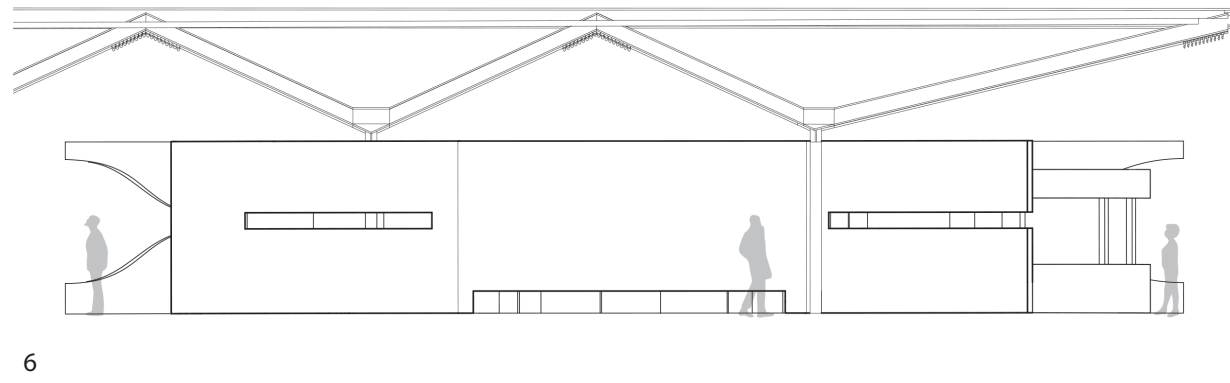
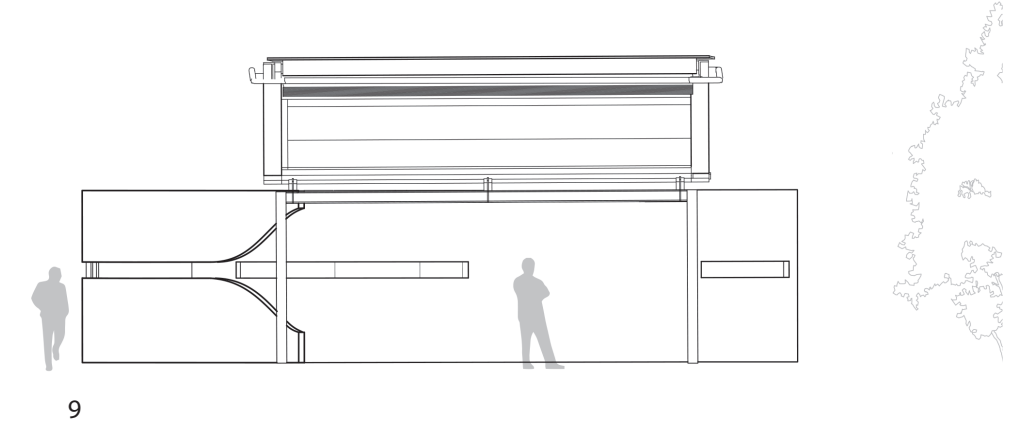
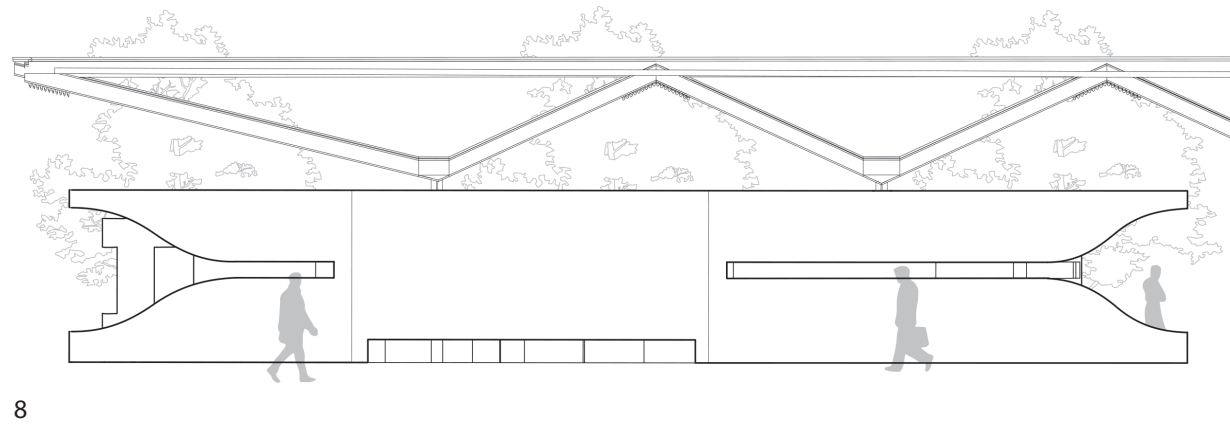
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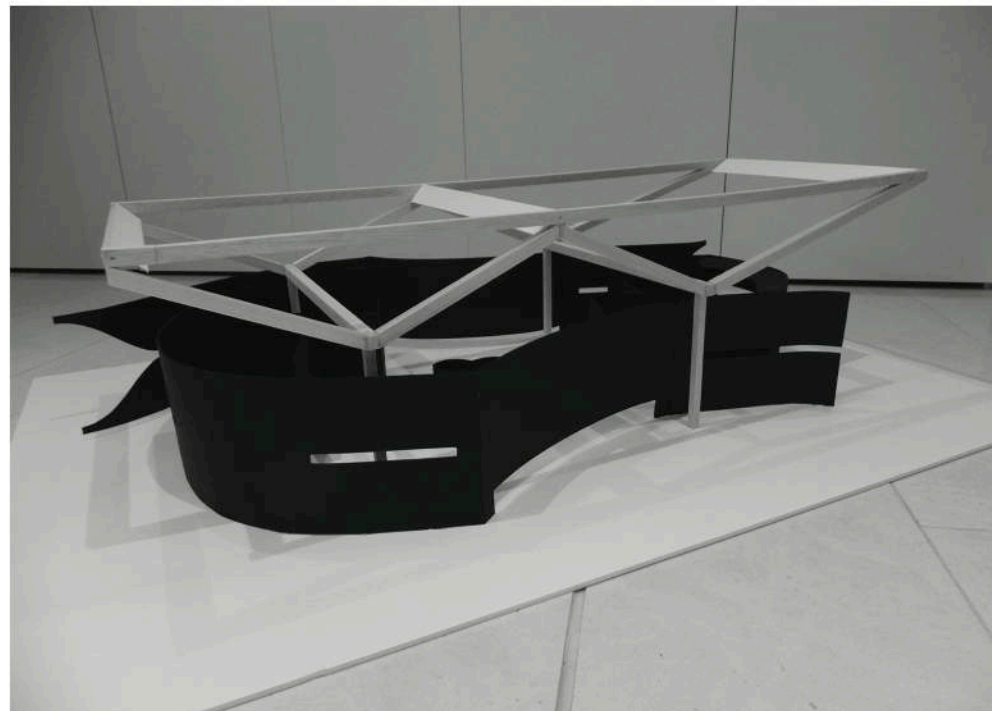
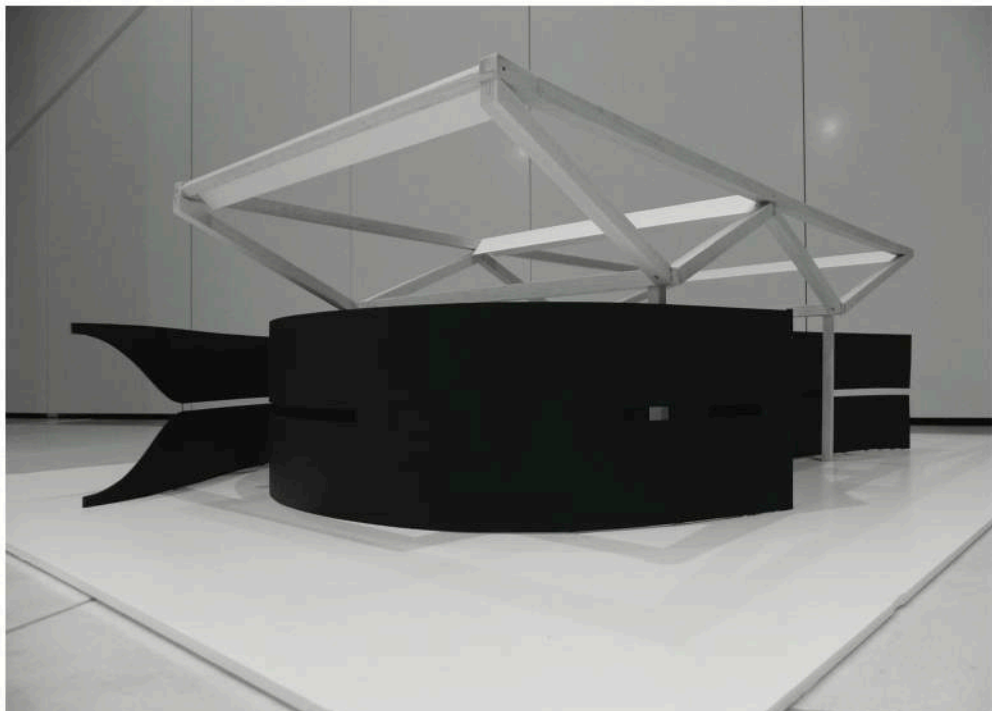
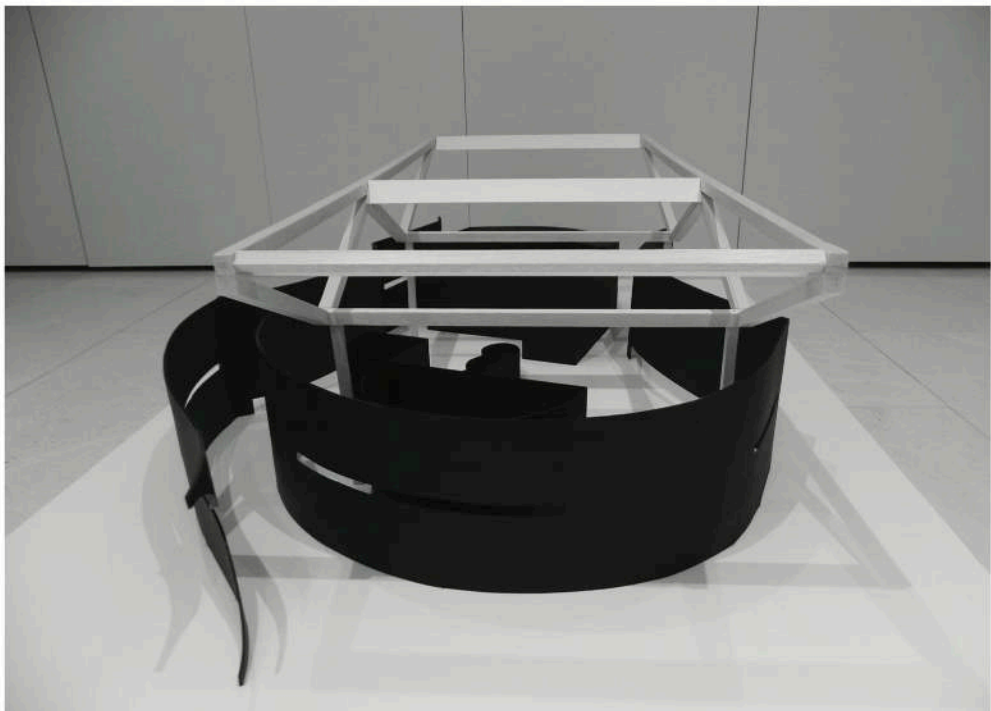
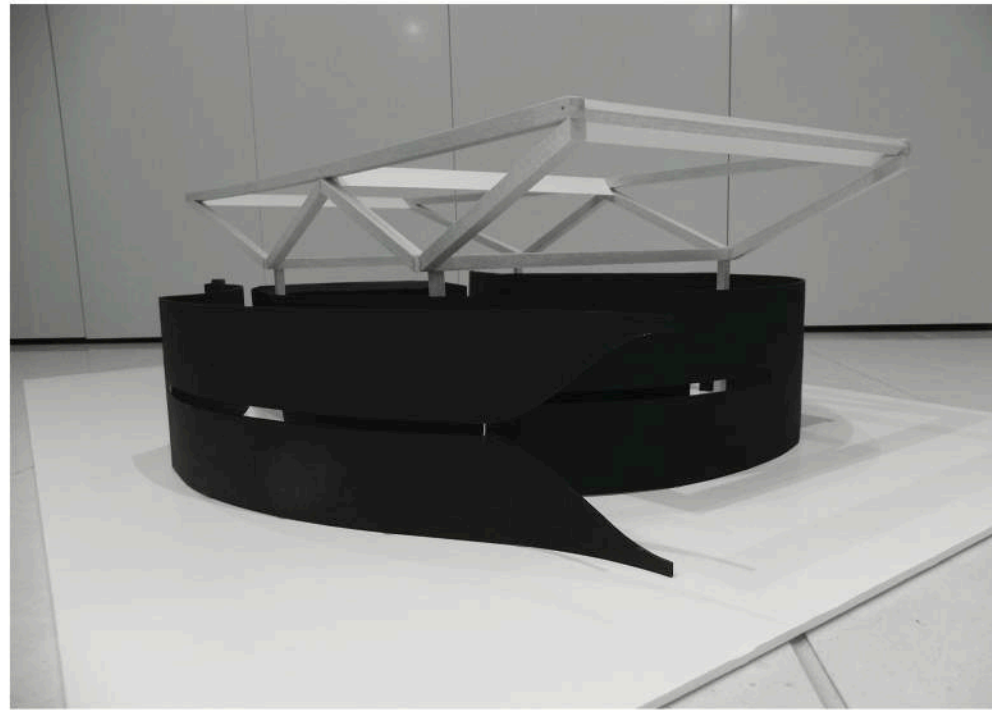
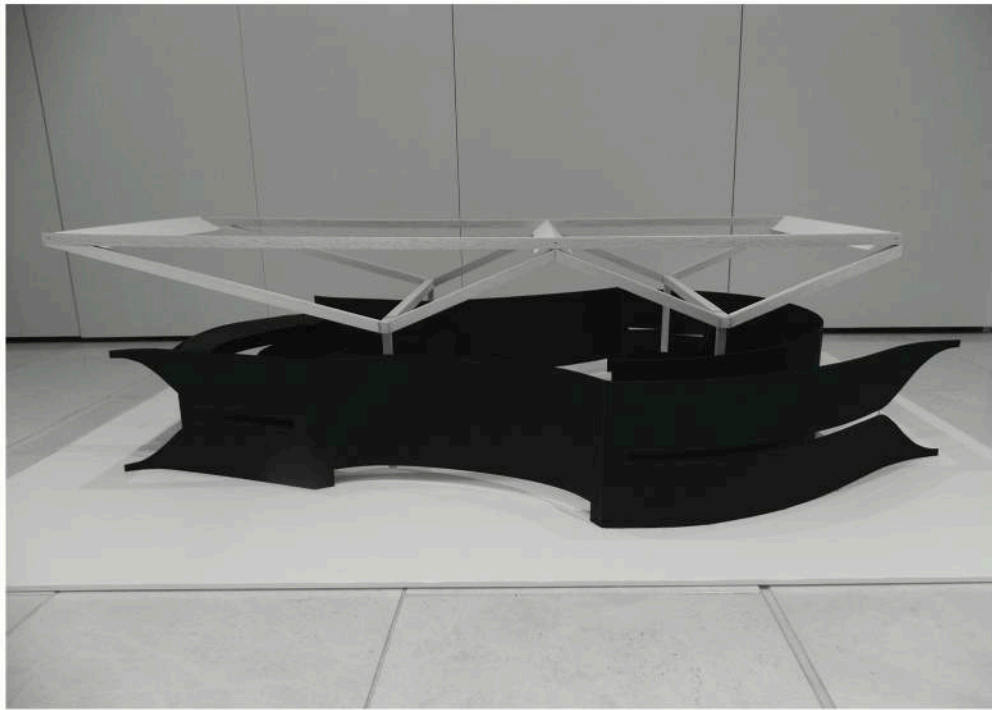
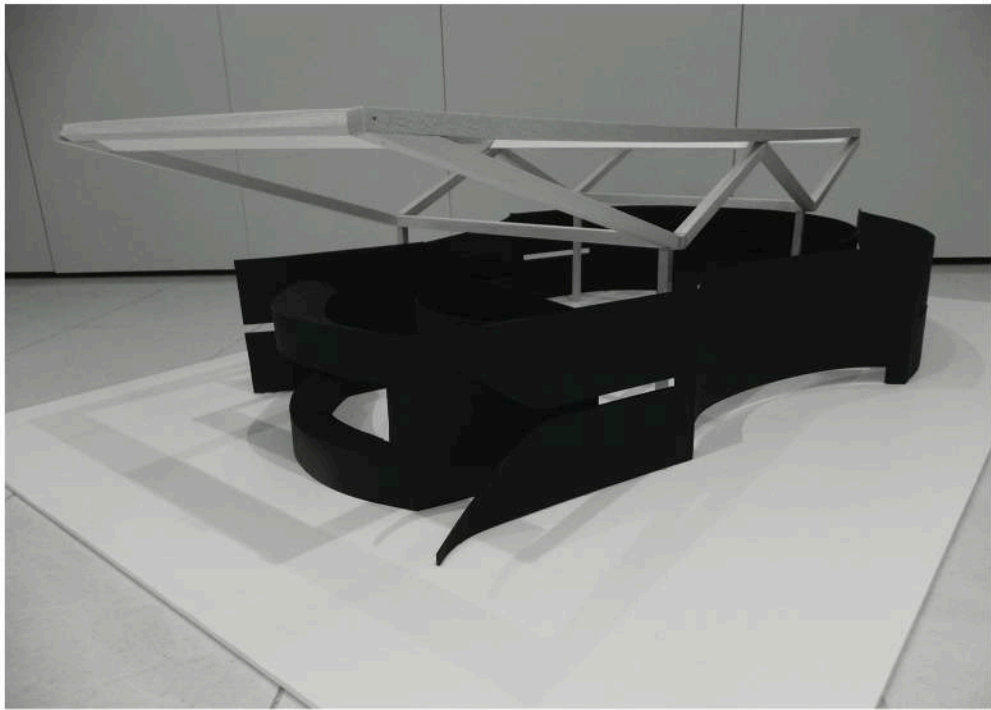
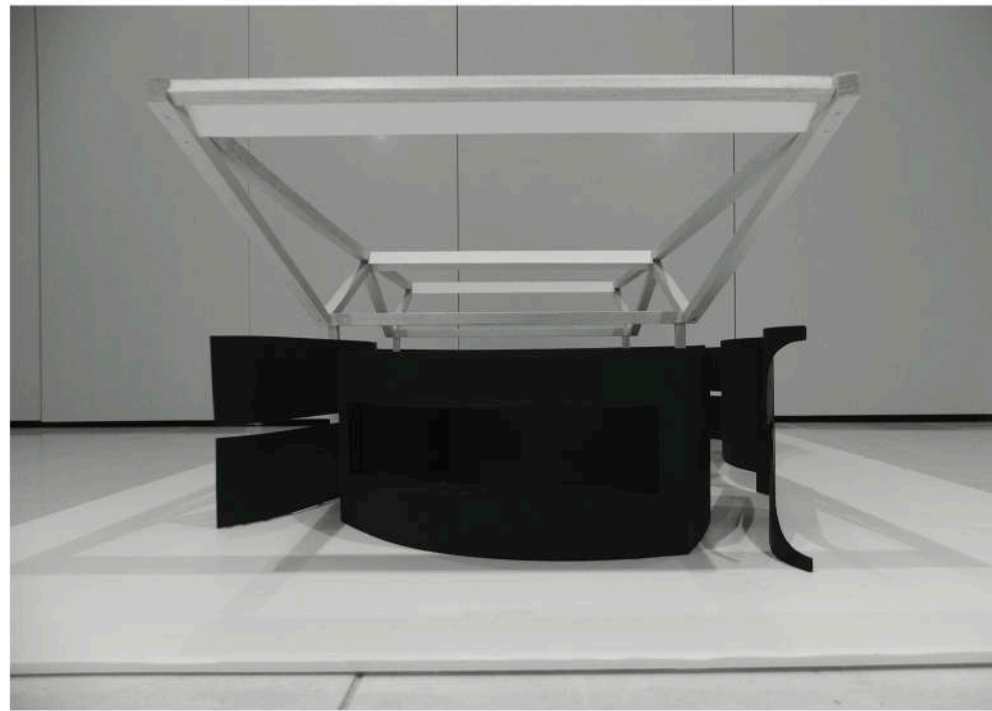
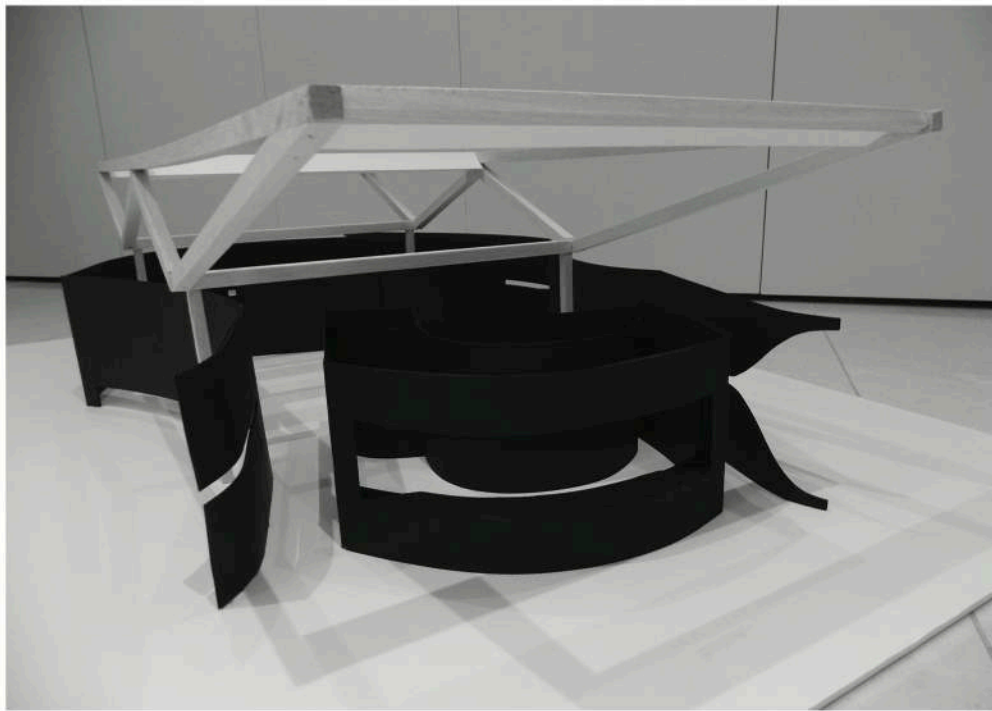
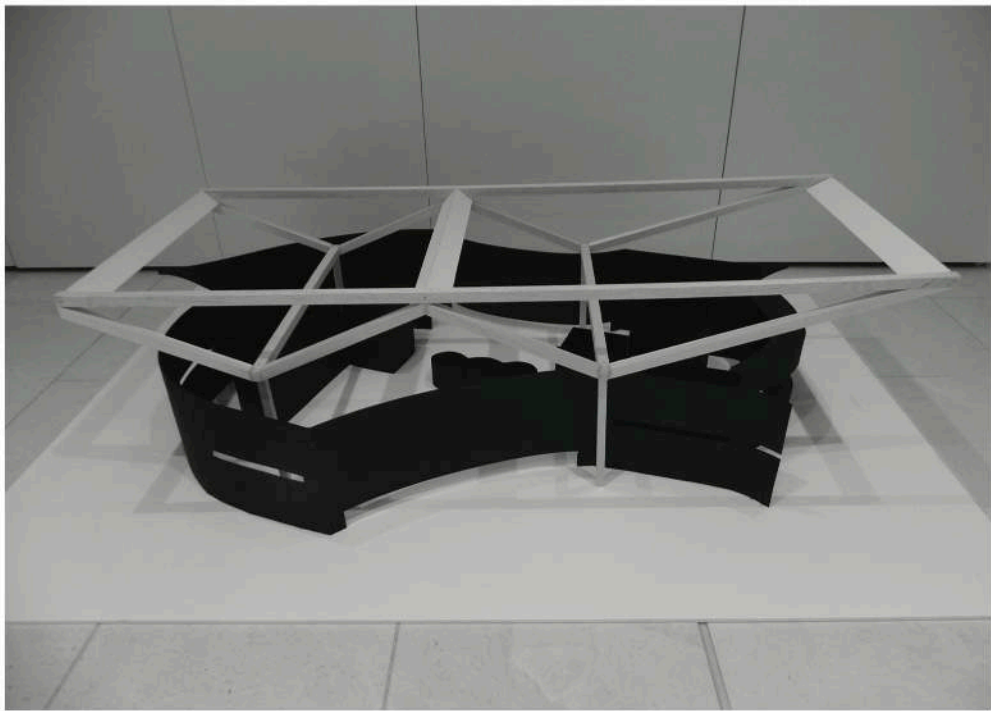
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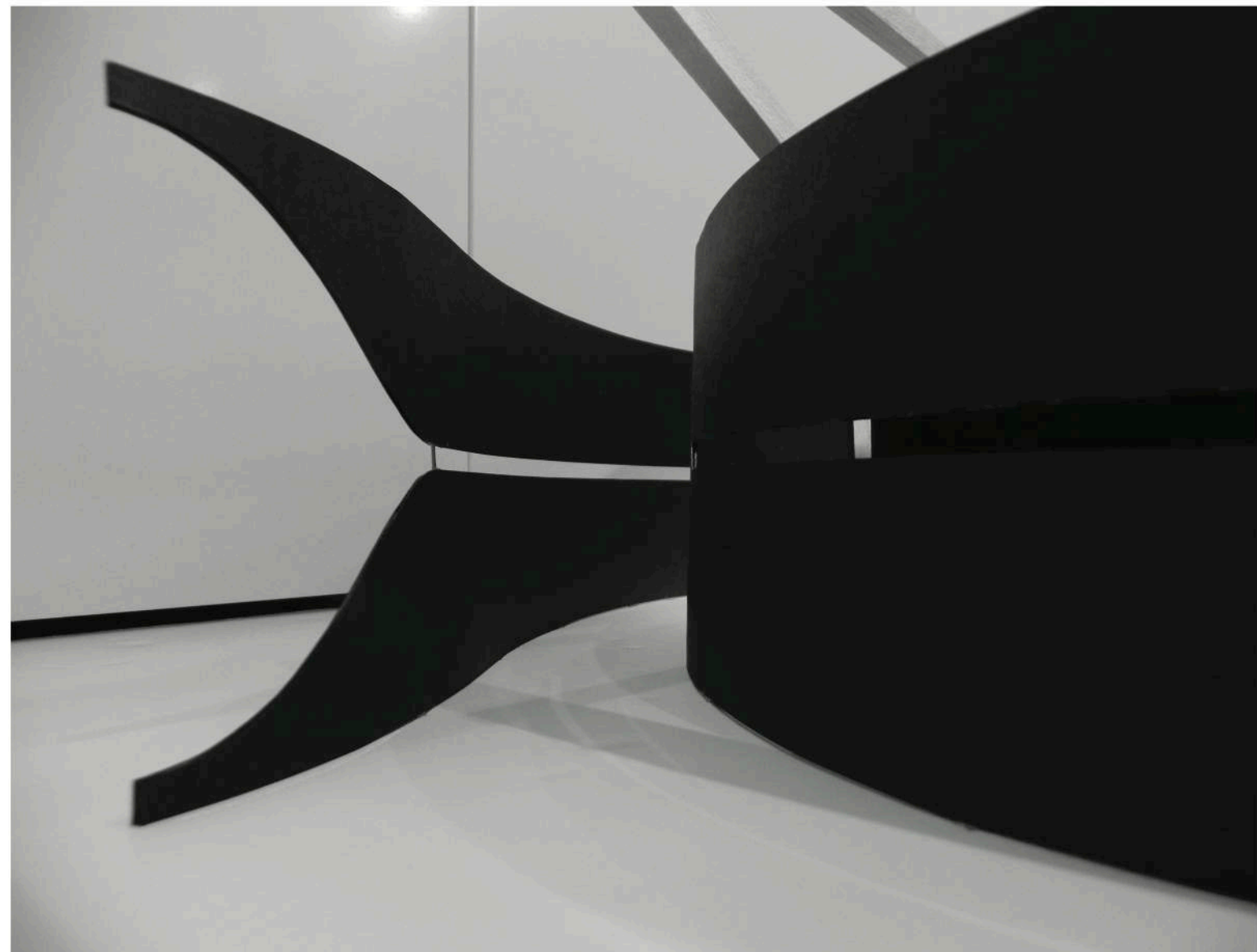
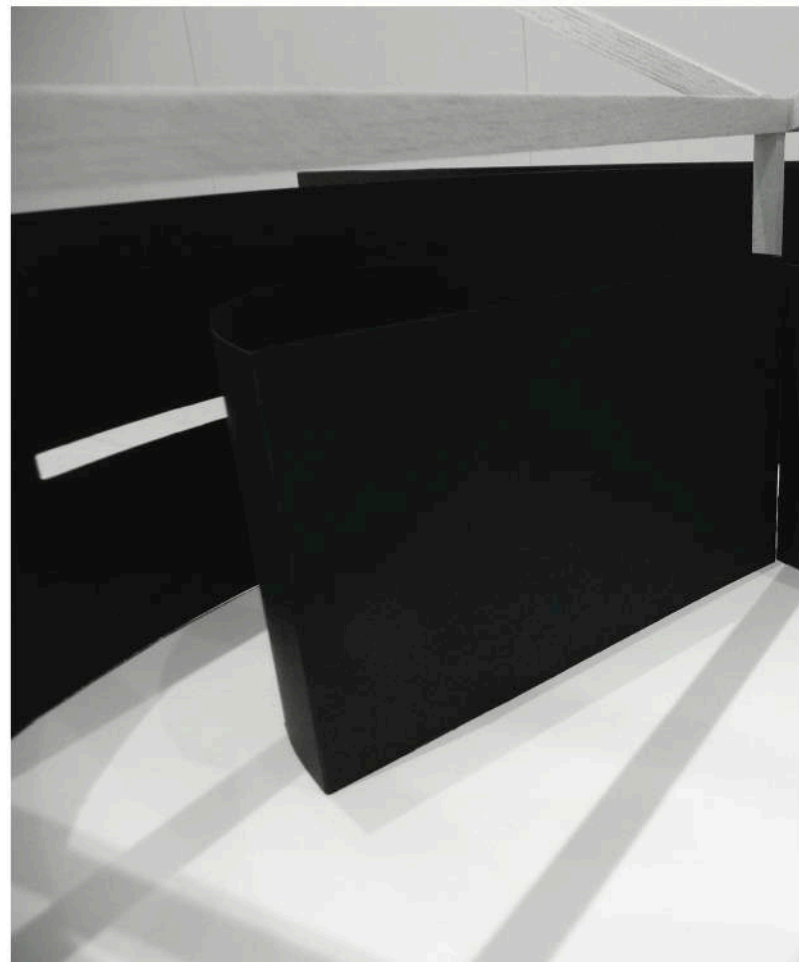
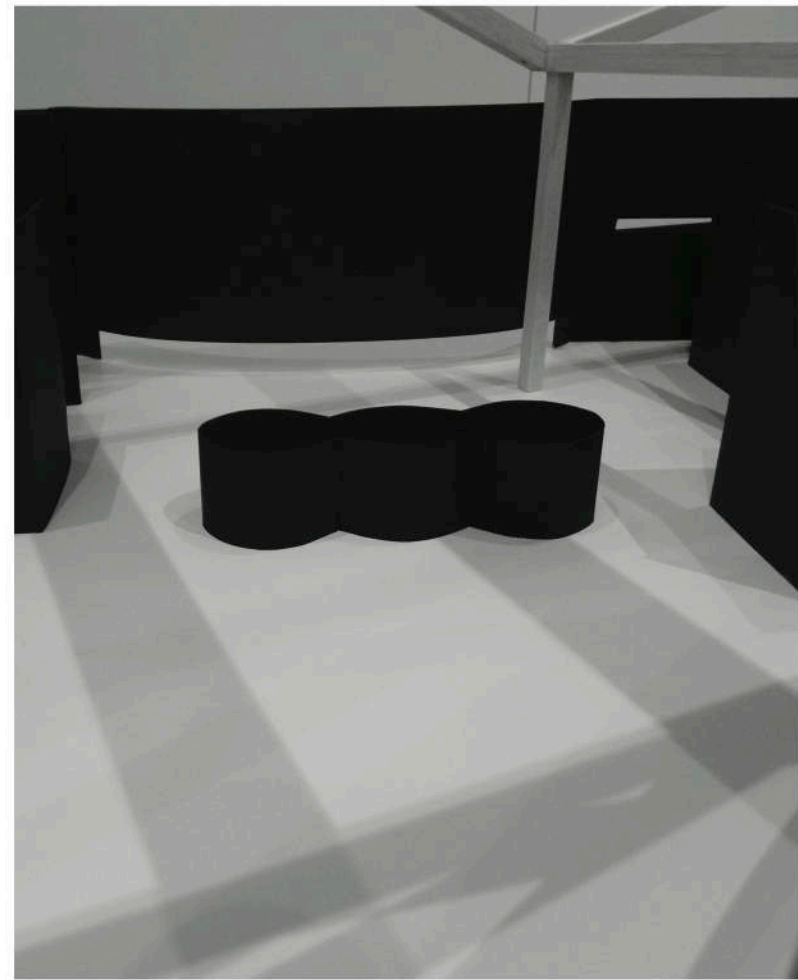
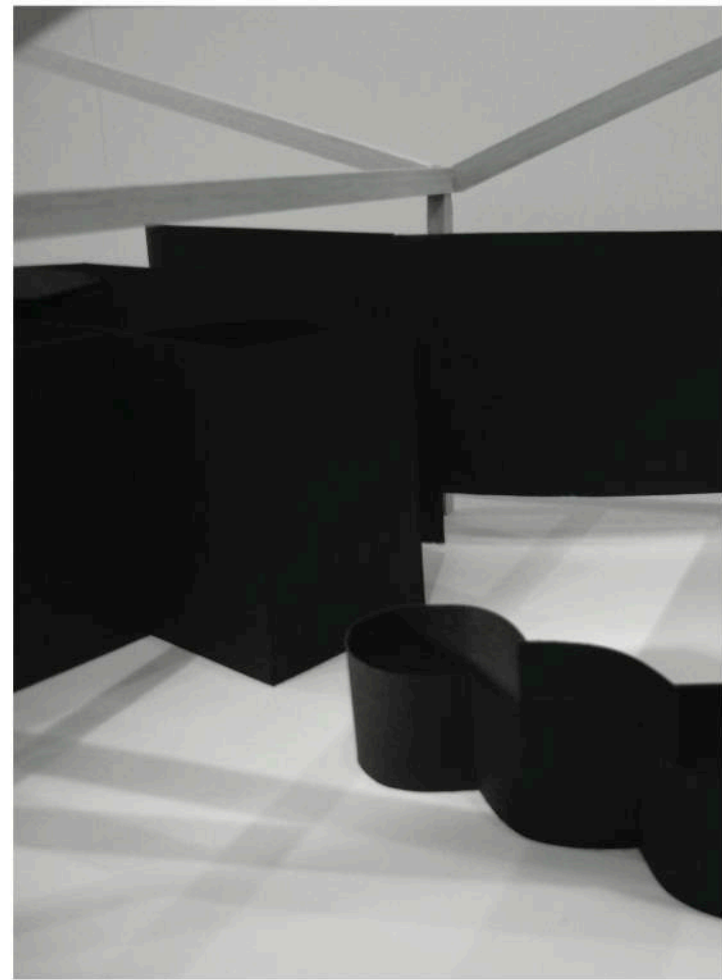


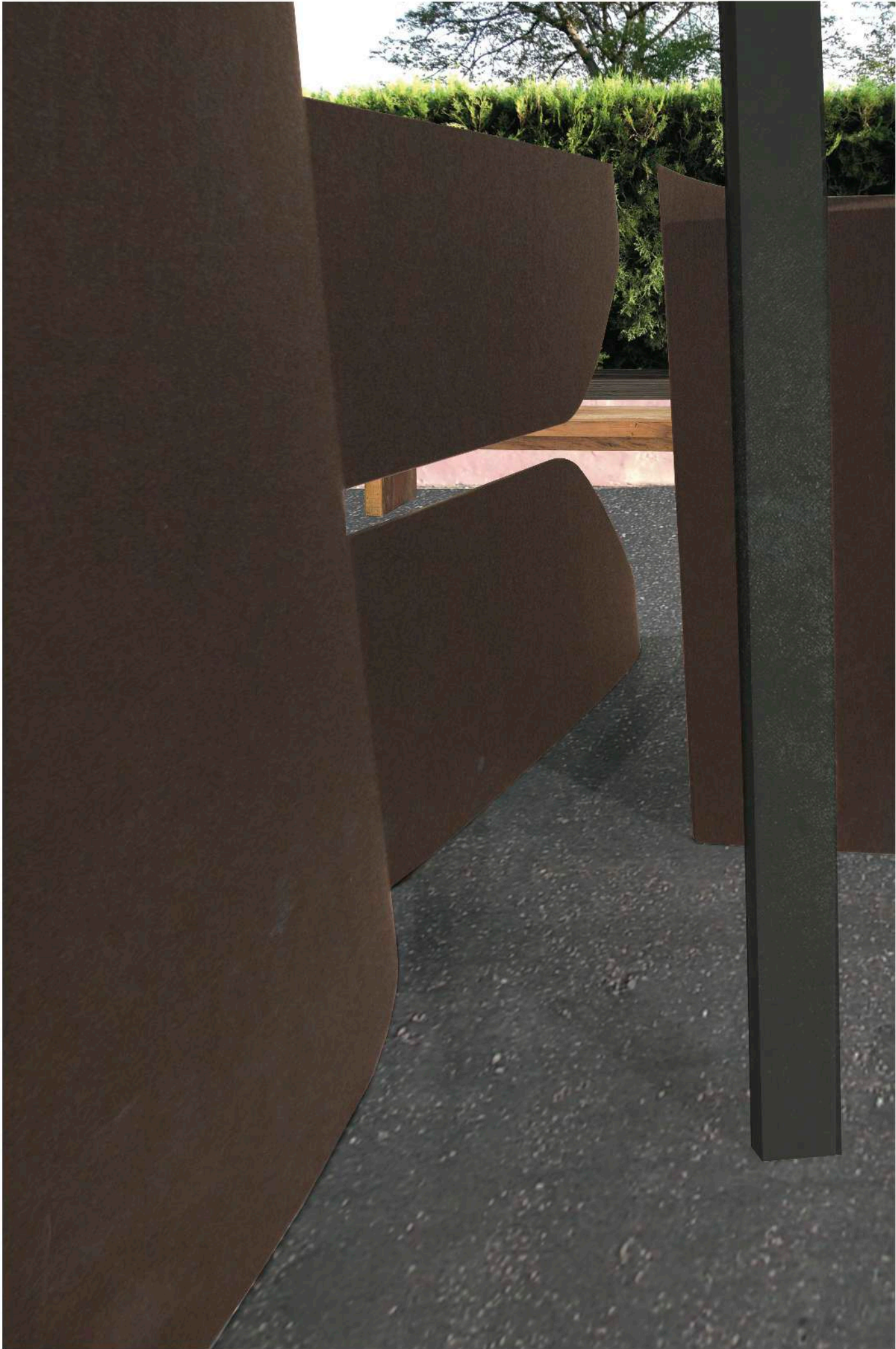
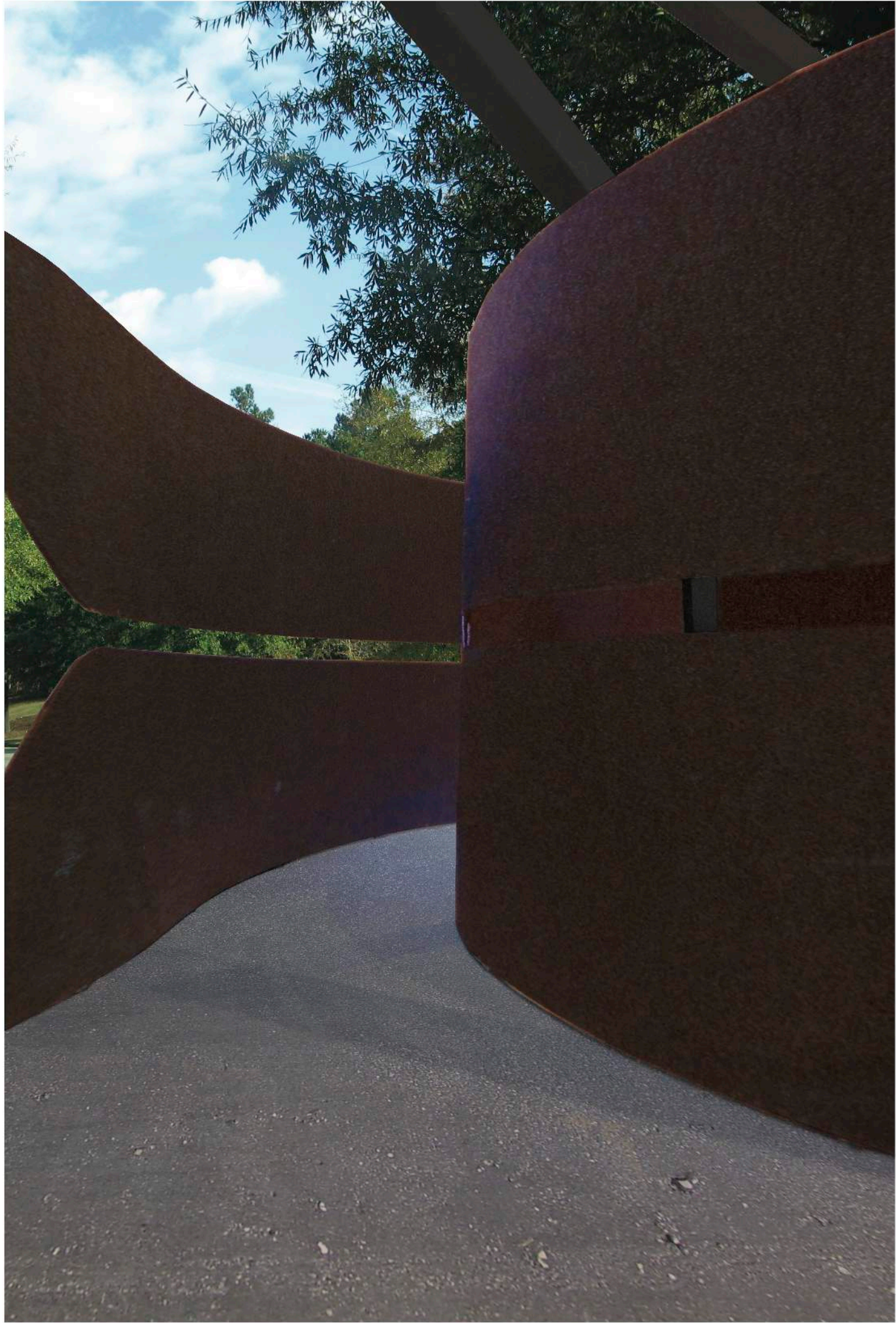
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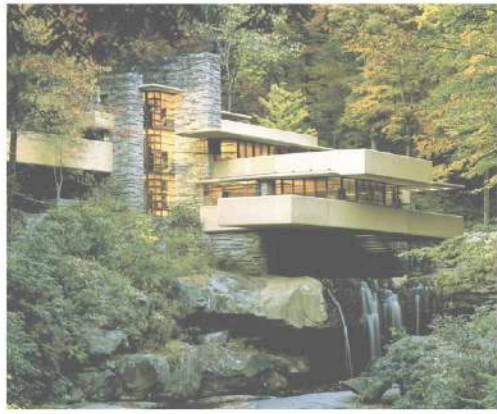


- 5 Ground Floor Plan
- 6 East Elevation
- 7 North Elevation
- 8 West Elevation
- 9 South Elevation

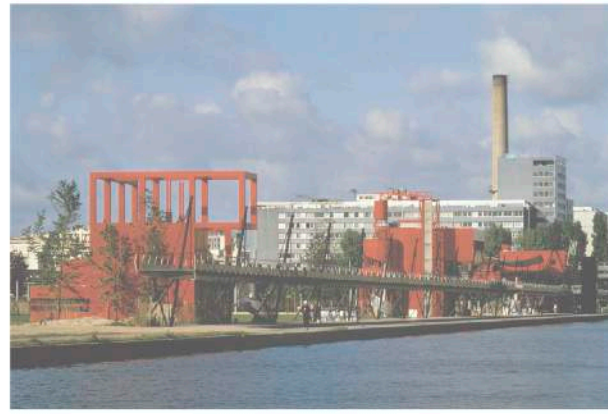








Fallingwater (1)



Parc De La Vilette (2)

Overview

*'We shape our buildings;
thereafter they shape us.'*

Winston Churchill

Through my early education in the field of architecture, it has become apparent the ways in which architecture has the undeniable ability to both draw from, and exude influence upon us as people; citizens of a society in which it is developed and housed. A study of architectural precedents, ranging from a vast number of contexts, has undoubtedly shaped my own individual response to design. As a result, aspects of these precedents can be seen in my own design work in a range of thematic, organisational, and contextual ways.

Frank Lloyd Wright's **Fallingwater** is a precedent that has greatly influenced the nature of my design work. The clever ways in which Wright interpenetrates both interior and exterior spaces to produce an architectural response that organically embeds itself within the surrounding environment was perhaps the most influential factor, as it enabled me to gain a greater understanding of the ability to construct and produce spaces for interaction, whilst also considering the importance of the surrounding context. In relation to my individual design process, this impacted upon my response to designing within the spatial context of the transformer sited within The Goods Line, which accounted for the functional concerns of the context it provided whilst producing a minimalist design solution that embeds itself seamlessly within the surrounding environment, yet still conveying a strong array of thematic considerations. As an aspiring landscape architect, the techniques Wright utilised to situate *Fallingwater* within its surrounding natural context also had a profound effect on my work, as it provided me with an appreciation for designing within an environmental context, as is most often the focal point of design in the practice of landscape architecture.

Similarly, Bernard Tschumi's **Parc de la Villette** has shaped and inspired my design project. Not only has the context of interaction through parkland enhanced my admiration for the ability of landscape architecture to shape and construct space, but in particular the presence of follies throughout the park has influenced the ways in which I have produced my own architectural responses. The nature of the follies creates an organisational reference in which visitors can utilise to assist their navigation of surrounding space more seamlessly. The ability of these follies to influence directions in movement without directly shaping it through a tangible means has inspired me to consider such a concept within my own designs - the design produced in response to the 'public toilet + cafe kiosk' brief embodied this concept through the use of minimal open cut-out spaces of visual interaction, allowing a tease of visual connection between the interior and exterior spaces of the form, thus intriguing the thought of exploration for people who are not directly interacting with the built form.

Lastly, Sou Fujimoto's **House H** has significantly influenced and inspired my design process. As a precedent of minimalist style, *House H* demonstrates a unique insight into spatial relationship design through the development of a branch-floor network which seemingly connects all floors of the house together. As a result, a multitude of sight spaces are created across a vast number of viewpoints within the house, and this directly influences the spatial awareness of those who interact with the precedent. This concept has inspired my individual work, as it has given me a fonder understanding of the importance spatial relationships can have within greater architectural contexts. Specifically, it has enabled me to consider the defining spatial relationship between the form of my design response to the 'public toilet + cafe kiosk' brief, and the greater pedestrian network context of The Goods Line. This has enabled me to create uniformity in interaction between the users of both spaces, and hence a more architecturally cohesive design overall.

An exposure to the greater world of architecture through these precedents has allowed me to become more architecturally aware of the spaces and contexts around me, and this will continue to develop as I expose myself to more design projects that shape the way I myself, shape design.

References

- 1) blogs.qu.edu.qa/bach2017/files/2013/11/fallingwater-1-1.jpg
- 2) www.tschumi.com/media/files/00367.jpg
- 3) 1.bp.blogspot.com/-uFpkybWQN1E/UYjV0Eidvol/AAAAAAB5g/Wa5w5RoxC9s/s1600/1.jpg
- 4) <http://www.todayandtomorrow.net/wp-content/uploads/2009/11/Sou-Fujimoto-House-H-05.jpg>



House H (3)(4)